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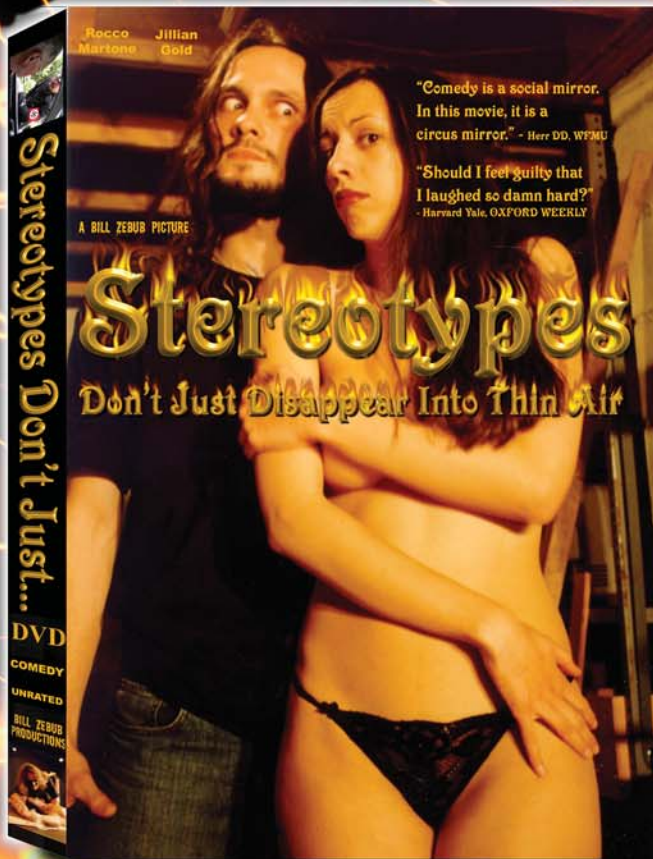
OF EXALTED DEEDS  
#30

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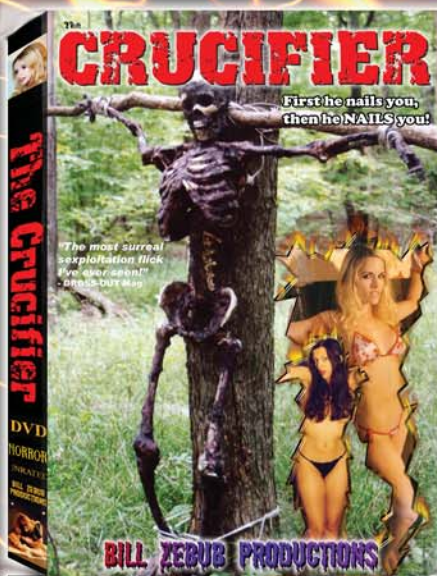




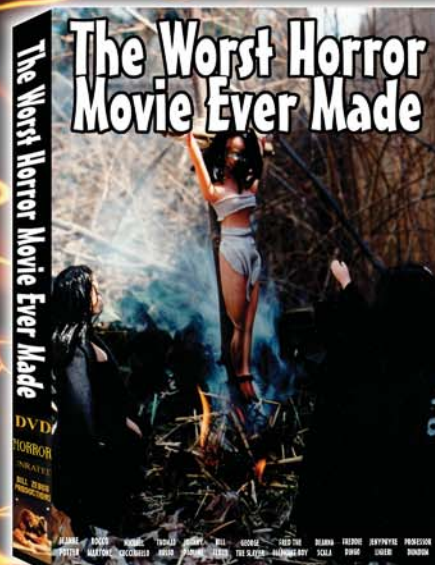
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**EDITOR  
BILL ZEBUB**

**WRITERS  
KATJA M.  
BILL ZEBUB  
METAL MONSTER**

**PHONE - 973-478-3743**

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## **DISCLAIMER**

**This magazine was written in a sarcastic style. The brutality of it is not meant to be taken seriously. There's no malicious intent. The only intention is to make you laugh and to make cool people more known to you. Too many artists stop producing material because the world ignores them. Now you shall not forget.**

Another year, another issue, or so it would seem. My apologies for not cranking out the issues the way they came out in the old days. But it's YOUR fault (well, partly). At its zenith, this magazine pumped 40,000 copies per issue, and what is so special about that is that those copies were 99% gone within months. That's why there are hardly any back issues available. Almost every metal vendor sent free copies out with orders of 2 CD's or more. It was such a metal-for-metal atmosphere (until the time that Necropolis Records booked 8 pages, and a gay record label promptly cut out those pages in the copies that they mailed out). The mag flourished. It got to the point where I never had to solicit for an ad - record labels always called ME, not the other way around. Then came the fateful day when I couldn't believe that the issue was going to make a \$5000 profit. What did I do? Instead of paying off all my debts, I decided to sink the cash into a new idea. Instead of printing in newsprint (if you are an old fan, you will remember that format), I decided to print all-glossy, like the puppy you are holding in your hand. Glossy format is a billion times more expensive. So the mag could no longer be free. I still get fags coming up to me and calling me an asshole for charging money. I guess they can't see the quality difference. So, for those who never pay for anything, they can read all content for free on the site. Maybe that's why it gets a trillion hits every moth. So I still reach armies of metal fans, but some like the printed form, some like the site...







# Leaves Eyes

Interview with Liv Kristine  
Conducted by Bill Zebub

**Is that an Irish accent I hear?**

I don't know. It might be. We spent our honeymoon in Ireland last year. (laughs) I think I've got quite a mixed accent after doing all these interviews. Canadians, Australians, Americans.

**I see. Truly Norwegian.**

I am truly Norwegian, yes.

**I usually insult people and get them mad, but I won't be doing that in your case. I like to ask embarrassing questions.**

That's OK. I'm used to it.

**No, no, no. This will be respectful. I would like to know if you are a trained vocalist.**

Do you mean, have I taken any singing lessons? No. Never. I think I was just born with it. I can't really explain. My parents never dealt with music at all - just normal consumers of music. So I don't really know where I got it from. But I started singing before I was even able to talk. I think the first album I ever hear was a Black Sabbath album - their first album. This was the kind of music that I grew up with, which has inspired me a lot through the years. I never had any training.

**The main reason why I ask that is, it seemed that you were classically trained on the "Velvet Darkness They Fear" album. The scales you were singing in, and the way you were using your voice...**

I think I was about seven or eight when I started to listen to (she spoke the name of an opera singer whose name I cannot spell) Do you know that opera singer? She did a duet with Freddie Mercury - the Barcelona song for the olympics. Well, I started listening to this kind of music and just to imitate it. I did it just for fun, and I did it for years and years and years. I guess that's the way I gained all the knowledge about classical singing. It was a sort of hobby for me to just put on the radio and sing along to any song. So this is very good training, by the way.

**You are one of those people who sing along and hit the notes perfectly.**

I guess that's how you can explain it, yes. That's perfect pitch, I guess how you say it. I'm also able to remember any song that I hear for the first time.

**Have you heard The Four Last Songs, by Strauss? I'm not sure if your interest in opera ran so deep.**

Not that deep, really.

**Have you ever heard of the band Atrix? They're also Norwegian.**

I've hear the name, but I haven't heard the music. It's very hard to buy Norwegian music here in Germany.

**You're living in Germany now?**

Yes, I am. I moved to Germany eight years ago.

**Why is it hard to buy Norwegian music in Germany?**

I don't know. Maybe it's because Norway is not a part of the European union. Norwegian music is mainly something you find in Norway.

**Oh. I thought it was because of Norway resisting during World War Two.**

(laughs)

**The reason why I asked about Atrix is because the singer has not been classically trained. She does strange things vocally. When I was going crazy over the Velvet Darkness They Fear album, she said it sounds like you write your melodies with a piano first.**

Well, I am not able to play the piano, so...

**People think that for you to have that singing ability, you need to have been trained. You went around that.**

Yeah, I went around that. I had a lot of fun with

all this through the years. Normally you send your child to music school to learn notes and all that. You have to do this for years and years, but I never had to do this. I spent a lot of time with music, but always having fun.

**You actually have techniques. Sort of an emotional breathing on the Velvet Darkness album, but later on you were more pop. On this new album, there are actual operatic moments, but that is just imitation, correct?**

Just imitation, yes. Ok... (laughs) One important fact for the classical singing on Lovelorn - was that I was pregnant during the recording session, so if you gain more volume, girls are able to sing in a different way - more powerful. In my case, the pregnancy led to something very positive. My breathing technique changed, and it has stayed this way.

**In Theatre of Tragedy, and I hope that you are not angry with me for sticking to the past...**

Don't worry.

**Were you in charge of your singing, or were you told "Sing in this style!" The reason why I ask is that your solo work had a much different flavor than the Theatre of Tragedy work. That solo style came back in the later Theatre of Tragedy albums.**

Yeah! You picked it up, all right! (laughs) I always figured out the vocal lines myself. I was also in charge of the male vocals, just figuring out how they should sound, the tones and everything. But since the Muzik album, the sound of Theatre of Tragedy changed drastically, as well, going into a more technological direction. So I felt I had to change my way of singing a little bit as well because the music became more pop-y.

**What was the reason for the big change? I'm sure there are fans who wondered if they accidentally bought the wrong CD.**



Yes, I can understand that. Really. It was due to differences in musical tastes. The singer of Theatre of Tragedy, for example, locked up all of his metal albums, and I think he never listened to metal again. We had a couple of new members in Theatre of Tragedy. A couple went. So it was like the inspiration, for every member, changed.

**The reason why it was so surprising was that Theatre of Tragedy was not a band that had a commercial feeling. The first Theatre of Tragedy album was not at all commercial. It was a special kind of music. It is very brave to play melancholy music because most people don't understand that sort of feeling. When they think about metal, they think about aggression. They do not think about sorrow. So the change is quite extreme.**

Even to me it was very extreme. And I can understand the fans that really cannot follow. As I said, I grew up with metal. That is the kind of music that is closest to my heart. The people who know me well know that you can expect something like Lovelorn from me, and not an album like Mjuzik.

**I have to confess that you could have done disco and I would have still bought the album because I was hypnotized by Velvet Darkness. I'm sure that there were demos that floated around before even the first album, correct?**

Yes. there was one demo.

**Leaves Eyes has some similarities. There are a couple of songs with the beauty and the beast contrast, but a lot of the songs feature just you, vocally. I understand that the male vocals can sometimes rankle the listener who doesn't understand the death metal style. Were the songs without the death metal vocals done to appease such listeners?**

We had some weird reactions on the home page. Some people like the music but they can't

understand the male vocals. You're right. But very much love the contrast between my voice and the growly voice.

**Do you consider yourself the pioneer of the beauty and the beast contrast?**

(laughs) I would like to say yes. I turn red. Those days when we started out, I listened to Paradise Lost, for example. 3rd and the Mortal.

**They practiced in the same studio as the band Atrox.**

Ok, I see. Kali, was the singer in those days. Those bands, at least, inspired me to step more into the front and not taking the role of just being the background singer. That was the intention of the band, actually. I thought it was interesting to share the vocals.

**The lyrics of earlier Theatre of Tragedy albums were quite refreshing because they were so mature. But over time, they became more simplified, and the Leaves Eyes has the same straightforward approach instead of the massively artistic approach. It is because the less intelligent fans can't understand the more colorful words?**

I never really thought about that. I'm a straightforward person. I think that the Shakespearian thing, back then, was the right thing to do.

**Has married life changed your attitudes, musically? Is it hard to write sorrowful melodies when you are happy?**

(laughs) Well let's put it this way. When I work with music, I am happy. If I have a bad day I get into a better mood if I walk into the studio. But back to the marriage, no, it hasn't changed anything.

**It helps that your partner is a musician.**

(laughs) I think this is the only way for me to stay married - to stay with a man who has the same profession. That's the only way it works, I think. I'm always on the road. Music is my life.

I made my hobby become my profession. My son is able to spend his days with both parents. He's never bored. It really works to combine family and music.

**You are a friend of the band Atrocity, a band that has also drastically changed style. Did your friendship happen because of the vocals you were invited to do on the Werk 80 album? Is that how you became friends?**

No. we toured together about ten years ago. That was the first time I met the guys. Three years later we toured again, and that is the time that I fell in love with my husband. We are like a big family.

**Another Atrocity-related question. You must know that I am in America, and I don't share the sensibilities of Germans. Explain.**

**I saw a Wacken video, and you are featured with Theatre of Tragedy as well as Atrocity. The singer of Atrocity smashed a swastika on stage. It would have been an interesting thing for a German band to do in World War Two, but it's not really brave to defy a power that no longer exists. What has led to that behavior?**

It's still a subject, well, a growing subject in Europe, as a matter of fact, because we are having a problem with neo-Nazis.

**Is that because of the muslims?**

(laughs) I don't know, really. It has been a problem for many years. We have bands here that are pro-Nazi, and it has been under discussion if these bands should be allowed to play at big metal events. Then you have the problem again that the main part of the audience will turn up if the neo-Nazis turn up. They know it will be a hell of a fight.

**Political bands should stay punk rock and hardcore. Metal is a music that I listen to for escape. For instance, the earlier**







**Theatre of Tragedy albums were my theatre of the mind. I would listen to headphones, with eyes closed.**

Wow!

**It's a deep experience. I don't need someone to tell me what to think, politically, especially in my music.**

You are right. Music is not there for political purposes. I see music as an emotional medium. I make music for other people so that they can close their eyes, listen to music on their headphones, and be filled with good emotions. I guess Germans are still very.... well, the main population has to defend against the neo-Nazi's and what they bring up in politics because they do have a lot of demonstrations. It's not a small subject.

**It's just unfortunate that political thinking has poisoned metal.**

Yes, you are definitely right. I share your opinion.

**With bands like yours, the experience is to have a new experience, to have new ideas, to stimulate the imagination. That should be the focus. I am glad that you are that way.**

(laughs) I'm glad that YOU are that way!

**Do you already have ideas for the next album?**

Yes. We have already started to record ideas.

**Is there going to be at least one song that's ultra doomy, sort of as a visit to the past?**

Well, we only recorded ideas.

**Do you imagine your vocal melodies before you sing them? Do you sing ideas out loud, or do you imagine something when you hear the music?**

I get the ideas like lightning, if you understand.

I get the idea for the vocal lines straight away. I work very quickly with everything. Some people think that I am not taking care of what I'm doing, just spending as little time as she can, but that's not true. It just hits me and I know exactly what to do. And I am happy that I never had a time when I couldn't get a hold of any ideas or develop as an artist.

**You never had a block.**

I never had a block. (laughs) It's never difficult for me to continue. If I hear the music, everything happens very fast.

**Was it easy for you to learn German?**

I imagine so because when I moved to Germany, I and my husband both spoke English, then we switched to German. I just collected the information I needed over a period of two years and then I started to speak the language. I went to the university and I also studied English linguistics as the main subject. But Germans who study English speak German while during class, which is very strange. So I didn't learn much English. I learned a lot of German, but my English got worse.

**Believe it or not, your English is better than the English of most Americans.**

(laughs) Oh come on!

**I'm serious. This is the land of the uneducated.**

(laughs) Well I felt that my English was getting worse so I decided to write my dissertation in English, just to be different from any other German. They write their dissertation on English in German. So I wrote in English to get an even better note.

**So you got an einz.**

(laughs) An einz, yes.

**Will you ever play in America?**

Well, we had a request for South America, and

I am 99% sure that we will do a South American tour. I hope, of course, that we have a chance to play in the U.S. as well as Canada.

**Unfortunately America is full of trendy people and metal is not the trend. The people here tend to prefer very simple music. I would hate for you to tour here and fail.**

I get so many comments from American fans on my website. So I think we should do a U.S. tour. It seems like people are aware of the fact, like you told me, that it's not easy for a band like us to tour the states, but there are definitely fans out there who would like to see us. You are not spoiled like the Germans are. I mean, here, in the biggest cities, you have five metal bands playing in one night.

**I want to move there right now!**

(laughs) Well people are too spoiled. It's not like it used to be ten years ago. Back then, people came to a concert filled with expectations. They wanted to have a good time. Now people are not so open toward the bands anymore. It seems like they don't enjoy it like they used to do.

**What was it like playing Wacken? To see that many people looking at you?**

The last time I played at Wacken was many years ago. We had a wonderful time. So many people. But I must say that I enjoy more to play in other countries, like Italy or Portugal.

**It seems that people are very happy to have something like that come along.**

That's right.

**You have impacted my life with the Theatre of Tragedy albums.**

Wow! Thank you very much!

**You are mind-blowing.**

Thank you. It was a pleasure and an honor to talk to you as well.



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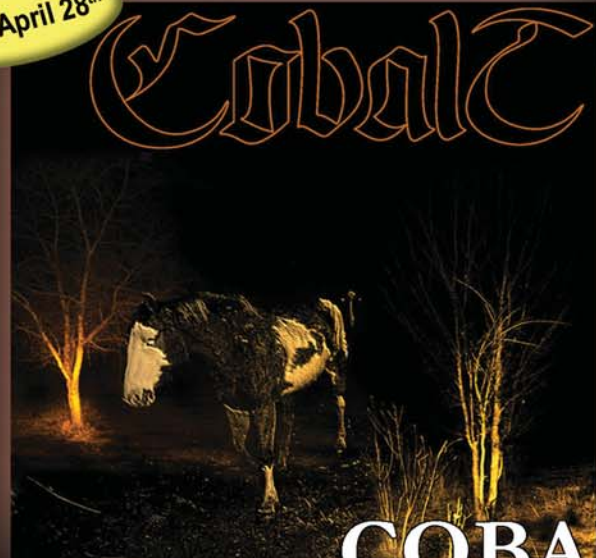
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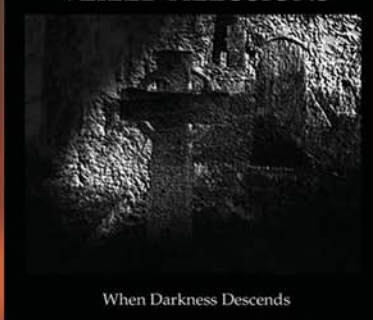
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# Exmortem

**Is the American record label helping to make thee more known to Americans? What happened to the gay Danish label thou wert on?**

I guess you refer to Unique Leader as our American label. Anyway, we are on Earache/Wicked World now and the release on Unique Leader was just a re-release of our old album "Berzerker Legions" that was originally released on Hammerheart. The gay label you mention is out of business I'm sure...

**Hmmm. I remember an even gayer label. Maybe Euphonious, or something like that, from Denmark. Dost thou think that being signed to a European label during the black metal propaganda was a mistake? Europe licked the asses of the weak-voiced black metal bands, being too afraid of death metal vocals, so I am wondering how that environment affected the sales of thy albums.**

I'm sure the whole black metal wave affected the sales in Death Metal since Death Metal didn't get much attention during that period, at least here in Europe, so maybe it would have been better to be signed to a U.S. label or whatever. Anyway, that's all in the past so I don't really care.

**I must say that the US BERZERKER CAMPAIGN has a bit of a black metal production, in that the guitar is a little thin for a death metal band. It could just be that the drums are loud in the mix. Anyway, tell me about thy feelings. Of course I am talking about the production, not thy innermost thoughts. Well, if thou art in the mood, thou canst tell thy innermost thoughts.**

Well, we wanted a very clinical and kind of clear production on that album, but on the two albums we have made since then this has changed a lot because we want a lot more powerful and raw production these days!"

**Is it true that Diehard Records was originally called Dickhard Records? Did they ever hear of thee? They liked to swallow Danish talent, once.**

Diehard is more or less history now and they wanted to sign us once, but we didn't want to deal with them, so instead we went with Hammerheart. But yeah they used to swallow most Danish bands and luckily this has changed!

**What is cuter, a doggy or a kittycat? Kittycat... isn't that a chocolate bar..?**

**On the album for the US BERZERKER CAMPAIGN, one member has a bullet belt. Is that costume for the trendfags in America who love Nordic men in black leather and bullet belts?**

Yeah I would say so.

**Denmark is the source from which Scandinavian tongues spawned, yet Norwegians and Swedes ridicule Danes. All of thee sound like men with marbles in thy mouths, so it is hard to distinguish which language is more gay. Canst thou help me to understand the subtleties and determine once and for all, which is the gayest Scandinavian language?**

Anyone should know by now that it's Swedish. Never seen Muppet Show.. the Swedish Chef...?

**How important is exercise to thee?**  
I try to stay in shape.

**There is a black, oily drink that comes from Denmark. What is it?**  
Nordso olie! I used to like it a lot. I

**What is the most caring moment thou hast shared with a woman?**

That's a damn gay question!

**Whenever I think that it would be nice to visit another country, I am reminded that Europeans sometimes think that America would be fun to visit, but most of America is a shit-hole, and the people here are uneducated, narrow-minded, and cliché. If I were to visit thy city, I might be drawn to the novelty, but thou art already tired of seeing the same thing over and over again. So in the end, after the novelty wears off, I would really only enjoy the fact that there are no niggers there. Why wouldst thou want to visit America? Is it to see niggers?**

I don't know what it is about America, but I have always been kind of drawn to go there some time. It's a fucking huge country and I'd like to tour the whole place and just see some different shit.

**When the telephone rings in thy house, how dost thou answer it?**  
Hello?

**What sort of vermin dost thou find in thy house? I am wondering if there is a difference in the pests we suffer.**  
Band members!

**Didst thou ever eat German Chinese food?**  
No, I haven't been so lucky to try that yet.

**Half an Hour after you eat it, you are hungry for power. I did not make that joke up. It was just too funny to pass up. What can a visitor find in thy kuhlschrank?**

A hell lot of different stuff, I like to cook and get some good food! Anyway, you will almost surely find some beers as well.

**Is ocean around thee too kalt to go schwimmen?**

Yeah most of the time, but in the summer it's ok at times, but I'm not much of a swimmer myself though!





**Primordial, Ireland's premiere band, defies classification. Past albums have contained black metal vocals, death metal vocals, and bardic, clean vocals. Who is this strange and elusive vocalist? Read and find out!**

Before I heard thy new album, I saw a picture of thee in *Rock Hard*, and I could not reconcile the bald man in the photo with the singer of Primordial. So it seems that thou art following in the footsteps of thy countrywoman, Seanade O'Conner.

I hate that cunt, you know. I saw her in an Italian restaurant not so long ago. I should have gone in and pissed on her pizza. As for the drastic change, well I'm a new man, Bill. Fifteen years of long hair, and it was time for a change. Just have to make sure I get good and fat now.

Wilt thou also be a musical guest on *Saturday Night Live* and shred a photo of the pope?

Saturday Night Live - now there's an idea alright.

Did Miss O'Conner shred the picture of the pope because she is an Irish protestant, the mortal enemy of Irish catholics? Or did she recognize that the church is just a gang that terrorizes all rivals?

I'm not sure what particular buzz she was on that week. She changes her mind all the time, and every change is greeted with a shrug of indifference from the Irish public. One day she's a lesbian and the next, a rastafarian priest, blah

blah. Why are we talking about this fuckin' idiot?.

Because thou art obviously the winner of the Senaed O'conner look-alike contest. Dost thou blame thyself for the break-up of *Void of Silence*?

I'll tell you what. If I have my way, that band won't break up. When people who live for art don't understand business and are forced into a corner by people simply lying about money, and all the industry stuff that's confusing, and make rash decisions without consulting one other member who knows about all that stuff and would tell said liars to go fuck themselves, these things happen. *Void of Silence's* "Human Antithesis" is a masterpiece, and I won't let the band go under without a fight.

Too late. Code666 already announced the split. It is massively gay to include heroin addiction in music lyrics, yet thou hast done that not only with *Void of Silence*, but also on the new album. Judging from thy gaunt form, I would say that unemployment hit thee hard, and the only way to cope with thy hopelessness was to escape. So how didst thou contract AIDS? Was it by using dirty needles, or by opening up thy buttocks to

homosexual pleasures of paying customers?

Wasn't it fucking you in that sauna in Brooklyn that time, or was that some other fat fuzzy haired sweet talker who called himself Bill? Ah well. Sweet memories. Well, with *Void*, you know there was no structure to the lyrics. It was just like words on a page, the most bleak, destructive, black, hopeless things I could possibly write just pouring out, and that track, *Human Antithesis*, is a monster. On the new *Primordial* album, I don't know if its a reference to heroin. I don't usually have such urban themes, you know, but my memory is somewhat ruined.

**AIDS does diminish memory and cognition. Please never use the words "deep within my veins" anymore. Dost thou pay heed?**

Right, well, you not having any culture at all wouldn't understand what I'm talking about. Deep in the ass, maybe, but not within thy veins. Look at you trying to sound European with your old-sounding language.

**Your mother's trying to sound European with that old-sounding language. Is it true that when thy kidneys fail, never again wilt thou make pee pee?**

Ask your grandfather. Oh hang on, another heroin reference. You should have seen Ireland in the 80's, especially the late 80's. Grim as fuck. Was the odd dash of heroin going around

Americans only see rural scenes of Ireland, so it is not surprising that Americans regard the Irish as farmers. I have read a study that indicated that quite a large percentage of American boys who grow up on farms have sex with animals. Dost thou think that this causes distress to the animal because the boys do not observe the proper courtship rituals of the animal kingdom? Some species perform dances, some species have contests of bloody combat, and some species bestow gifts. Still others go by the tried and true method of just looking one's best. Do the boys of Ireland study the mating rituals of the farm animals prior to the act?

Well, you know, there's probably a lot to be said for just getting down to it and sticking it in there. Just like some women want it plain and simple, I guess some sheep do as well. Actually, the guys from *Mourning Beloveth* are all country lads. They would know all about it. They might slag my bandanna off but at least I never screwed small helpless farm animals.

When last we spoke, I uncovered the hoax of Irish Spring and Lucky Charms. Those "Irish" products do not exist in Ireland. Thou probably hast never heard of tartar control tooth paste. I would like to propose a business venture to thee. Let us make a Tartar-control tooth paste, and let us call it "Kozak." Dost thou like the name "Kozak?" Kozaks were a histori-



**cal enemies of tartars. Didst thou know this?**

That's an unbelievably bad joke. You know that. Are you trying to impress women or something, knowing something about European history, or speaking in this old world manner?

**I was born in Prague, idiot! And I had to constantly hear about Tartars and Kozaks in my history classes. And that is not revealed here to impress women, because American women are quite fearful of the uncircumcised European penis. In America, children are told that boogers are green. Not one of my boogers ever was green. Was this myth begun with insults about the Irish always picking their noses?**

I don't know, man. Some of mine have been green. Actually my good mate from Destroyer 666 used to call black snots "milo" snots. Very rare and difficult to mine. They are but more rewarding when they are retrieved. Often, then to be flicked casually at passers by. What fun we had. It's like when you were a kid and there was white dog shit. Where did it all go? I never see it anymore.

**I have never seen such a marvel. When I interviewed Mourning Beloveth, there was ill talk of thy blue bandanna. Didst thou wear the bandanna whilst thou yet had hair, or was it to cover the shame of thy baldness?**

twas actually black, and if I do say so myself, it was pretty damn cool. I've always been a bit of a style maverick, you know. However, taking criticism from guys who think cool is tucking your trousers into your wellies and getting a lift into town on the back of a tractor is kind of rich.

**In America, an alternative to tobacco is clove. In Ireland, dost thou smoke clover cigarettes?**

Is that some after-sauna smoke over there? Some gay ritual thing?

**I often call such smokers fags, but thou wouldst call a cigarette a fag. Didst thou smelt gold from the pot of a leprechaun for use in the CD insert? Thy text is in gold lettering.**

Well everyone knows the only people in the world who have any kind of gold is leprechauns. I mean, I thought that was common knowledge. Michael, our guitar player, caught one by the seat of his pants one night and it gave him his pot of gold, and we thought we could use that to make ourselves rich, or we could use some of it on the new CD and give something back to our fans. You can see what an easy decision that was right ?.

**Is it presently forbidden to chase leprechauns in Ireland? I am wondering if politically-correct stupidity has made its way to thy shores. Certain races should just be kept down and abused. Bestowing human rights to demihumans disrupts social balance.**

As you can see, Michael caught one fair and

square, but you know the urban sprawl has them confused. Their old haunts are now gone and you can see them shattered, drinking from little whiskey bottles by the side of the street, or hanging around the back of restaurants, or shooting up in the mall. See how I said "mall" for your benefit? It's kind of sad but somewhat of an analogy for Europe, you know. I cry a white tear every time I see one.

**I thought thou hast just told me that thou hast not seen a white shit, perhaps because the white shit is in thy white eye and producing a white tear. How is it that thou wert the one who performed the vocals on the last Void of Silence album?**

Simple. They sent an Email round looking for a new singer and I said I'd do it. No big mystery.

**If thou wert asked to sing on a Mercyful Fate tribute album, couldst thou perform the falsetto parts?**

Yeah, I think so. I could give it a damn good try. By the way can you tell the King to quit it with his solo stuff for a while and get back to Mercyful Fate?

**Being that he is going to read this issue, perhaps I shall just leave it for him to read thy words. But I do know that for some reason, King Diamond albums outsell Mercyful Fate albums. If I were to offer any criticism, which I would never dare speak to the King, I would ask him not to do character voices on Mercyful Fate songs, or to talk-sing. Mercyful Fate, to my ears, was meant for operatic crooning. Irish-Americans talk of the Irish curse, which refers to the small size of the average Irish penis. Is it true when snakes were banished in Ireland, the trouser-snakes were gone as well?**

Why? Did you see the Mourning Beloveth boys with their dicks out? Don't let them give you that impression. That's what happens when you spend your childhood sticking it in sheep and chickens. We are all fine in the penis department. Bill, don't you worry your pretty head about it. Think hetero thoughts if you can, ok?

**Is a small penis a genetic defect, or is there an evolutionary advantage to having a tiny pee pee?**

Fuck man, more penis talk. Ask your kids when they are older.

**No man has called me father, and shall not while I live. Apes have sex for less than ten seconds. It does not appear that the males are interested pleasuring the females. Art thou one of the new-age minds who are trying to enrich the animal experience by teaching they female pet, whether dog or cat, how to achieve orgasm and then instructing the male counterpart to take the female to the great heights of sexual satisfaction?**

We don't have any pets in our house. We aren't allowed. It's the Nemty law. They smell and make too much noise. But then I suppose I

did live with members of Mourning Beloveth before, so... How do you know that the animals aren't having a fulfilled time anyway? Are you saying you last longer then 10 seconds? If you can teach an animal to talk and get it to give its counterpart a rating and then get some girl you've done on here and we can compare notes. Though I guess she wouldn't remember it with the rhophpnol better then chloroform, isn't it?

**A particular species of skunk is curious in that the females have learned to carry sticks under their bodies as they walk, producing a vibration which makes the stick into a natural vibrator. So some animals do have female orgasms. Art thou also engaged in breaking hurtful animal myths? For instance, mice are said to be cheese-lovers, but experiments have consistently demonstrated that mice actually prize gumdrops above all other food items. There is simply no data to support the myth of mice loving cheese.**

That's true. Nor do cats like milk.

**Art thou really the first band to employ the electric bagpipe?**

Oh here we go...

**As a joke, has anyone ever given thee bagpipes with pipes that were penis-shaped? Of course, the sac needs no extra reference here.**

There we are and more penis envy. Fuck man, you gotta get laid. Bag pipes are Scottish, by the way! Will one of those women in the mag not lay you ?, Come mon man.

**Thou hast demonstrated how lay people destroy language. Penis envy is a Freudian concept, and only women experience it. But that theory was discarded. Wait. That's right. Lay people don't really bother to actually read about the terms that they bastardize, do they? And I thought that Americans were the only people whose knowledge is mere trivia and nothing of substance.**

**Fuck off, cunt. Fuck off!**







# Maledictive Pigs

**Thy new album made me shit my pants! I think the most brutal thing about the album is the vocal delivery. Dost thou agree that Maledictive Pigs will be known because of the vocals instead of the music?**

I agree with you - the vocals are really the most brutal thing on our new album. Henri was the only one who was able to develop, for the rest of us would have needed to practice really hard, but there was no time for that in the last four years after "Bloodshed." So at last it was on him to get the job done and I think he pretty well succeeded - your pants are proof positive!

**Is it true that Relapse offered thee a contract, but thy band refuses to do business with any jews?**

Relapse never offered us a contract, but I think even if they had done it, we would have turned it down anyway. Hell knows with whom one would have had to share the tour bus.

**I have heard many albums that would have been great, but the production sucked, especially the recording of the drums. This is very common with some of the small grindcore records in America. I was very happy with the production on thy album. Very killer! But I was wondering, if thou wert signed to a small American label, and the recording sounded like shit, would thou release the album anyway, or wouldst thou wait until thou could get more money to fix the damage?**

In my opinion most of the grindcore bands intend to have such a "sucking" drum sound. And imagining all the old Napalm Death, Carcass, Extreme Noise Terror etc. albums with a "modern" drum sound wouldn't sound right to me! Getting the right drum sound is always very difficult and time-consuming - and therefore expensive. But we as a band would never leave the recording studio with an unsatisfying sound. We use to keep our ears pretty close to the ground by having a look at other albums that were produced in the respective studio. This

then forms the basis for the decision, whether to book the studio or to cock an ear at another one. Another important point is that there is a good relation between the producer and the band. That was the case in the "Rape of Harmony" studio where we've already recorded our last album. So all in all, we feel very comfortable there and so such problems like a bad drum sound won't occur.

**I believe that if more Americans learn about thy band, thou would be hailed as kings. Thy style of death metal appeals to many different types of fans. The brutality of the vocals will bind all, but the music is the strange thing. It is tasty enough to lure the pussies who can't tolerate a stronger dose, and it is heavy enough to satisfy the adrenaline-thirst of the meaner listener. It may sound like a gay thing to say, but the riffs are very catchy, but catchy in a good way. What mistakes dost thou avoid when making music?**

We don't have a clear concept. Most of the time it takes quite a while until a song is finished, because we're always trying this and that, and are experimenting with different elements till doomsday, until we finally stick to an idea. But as it happens, at this stage our singer then comes into play, and tears all our precious ideas, on which we had worked so hard. You know how singers are - And finally, when all are satisfied with our stuff, pussies as well as meaner listeners, then we're satisfied as well. The only thing we're trying to avoid is to make the fault to put too much in a song. It's always best not to overdo things!

**Didst thou ever klettern a schloss?**

Nope, we're already happy by finding our way back home on weekends...

**In America we have a story about maladaptive pigs. They made houses from straw, twigs or bricks, and they were**

**attacked by wolves even though pigs are not usually prey item of wolves. So the lesson is, if thou art trying to live a life that is not thine, the thou wilt make enemies that would have otherwise not attacked thee. In Germany, is there a similar story in which the pigs are maledictive?**

In Germany we only have the story of the dumb pigs who work and work and work. And the more they work for having a better life, the more the government puts them to the expense - so in the end they think about whether it wouldn't be better to work less and instead spend their time with their family and friends, because, sad but true, in Germany you do not earn that much by working your fingers to the bone.

**Adults should not tell children stupid stories. There should be some intelligence in there. In the story of the maladapted pigs, a wolf does not use his physical strength to destroy the brittle dwelling of a pig. Instead, he decides to blow on the houses, like a birthday candle. This should be the point in the story in which the teacher stops, and asks the child what is wrong in the situation. Otherwise, children may not fear the bite or the claw.**

For one thing, I don't think it's a bad idea that the story teaches us that violence isn't the only way to solve things, but for the other thing, students should also learn that violence is ubiquitous nowadays. Well, in the ending of the German version of the story the three pigs meet in the house made of stone, and the wolf with great effort blows and blows, huffs and puffs and finally, with the pigs watching from inside, he explodes. If you ask me - that's not the best way either, one could have talked about everything.

**When a wolf cries, dost thou cry also?**

If it is of any help

**Hast thou ever eaten a magisch pilz?**

No, from time to time we smoke some dope, the rest of the time we are just normal alcoholics.

**Chinese food usually provides hummer sauce. Dost thou love to eat hummer sauce with fried rice?**

Actually I don't like this seafood stuff like shrimps, hummer, mussels, prawns and all that at all, no matter if with rice or without.

**I once thought that duck sauce was made out of ducks, and I felt great shame in the enjoyment of the duck sauce, for my pleasure came from the pain of a cute duckypoo. Now that the secret is revealed, and ducks are not melted into a sauce, I still feel guilt when I enjoy the sauce. Are there pleasures that thou wouldst like to share, that cause thee guilt even though it is known that no guilt should be feared?**

I sometimes feel guilty by listening to copied CD's, because I know this is not the best way to behave - especially when you're involved in the music business yourself. But the other side of





that they can spend, and they have been known to go movies in huge tribes, which results in movies making a bigger profit. To attract these tribes, American movie companies cast negroes in "hero" roles. I was wondering if the same thing is happening to German cinema. After all, Germany is growing economically all the time. Oh yes, and also there is another factory why a Negro with a limited vocabulary, inability to pronounce simple words, and utter lack of grammar is cast in such an unrealistic role - lawsuits. Over here, a black women actually sued a landlord because the apartment building showed a billboard advertisement of a white family enjoying life in the apartment, and the black women claimed that this made her feel alienated. Does this only happen in America?

In Germany, we don't have ethnic conflicts comparable to yours. People with an African ethnicity can, in principle, get any job. It simply depends on the degree of education and language competence.

**Wow. There is a country in which blacks are actually judged on a skill rather than just being hired for a nigger-quota?**

I wonder why they shouldn't. We have quite a lot celebrities with backgrounds other than German - TV-stars, musicians, et cetera. So what? Here in Germany, we've got different conflicts that rather concern migrant families who came after World War Two to help us rebuild this bloody country and who worked real hard to earn a living. And now that the job's done, many people want them to go back, not realizing that for many of them, there is no real home to return to, because in their native countries, they are regarded as Germans. Concerning your odd question, no, actually, there are not too many actors of African origin in movies that have been produced in Germany. But the majority of movies in our cinemas are from the US, anyway.

**Few Americans know that Germans like to put cornflakes in their chocolate bars. What is thy favorite thing to put into thy chocolate?**

My favorite things to put into my chocolate are nuts and raisins, marzipan, strawberry or peppermint cream. Of course not all into a single bar.

the fence is that CD's generally cost me an arm and a leg - so I cannot afford to buy them all and often I'm also not willing to pay such prices... in my opinion all those Mr Bigs in music industry are at fault for people copying such a lot.

**America is known for having the most uneducated people in a modern country. We have expressions like "sweat like a pig" even though pigs do not sweat. As a maledictive pig, art thou offended by such stupidity?**

On the contrary! When playing live we always sweat so bestially that one could think the expression refers to us

**We also have expressions like "eat like a bird" which is said whenever someone is not eating too much, but birds eat like gluttons. Is there a German band that is called "Maledictive Birds" that should be alerted about this stupid American expression?**

I don't think that there is a band with this name in Germany who would feel addressed by this idiom. Maybe you should rather ask 'Birdflesh', the 'Righteous Birds', 'Bird Destroyer', 'Cannibal Birds' or the 'Dying Birds'?!

**All the laws and customs in America are actually driven by sales. That is the reason why American movies now feature negroes in movies. Welfare checks and lawsuit awards have provided negroes with money**





# Immolation



Interview with Ross S. Peanutbuttercup  
Conducted by Bill Zebub

**Thy first album, "Dawn of Possession" is my favorite. That has a lot to do with nostalgia, as well as the delicious, lip-smacking riffs. The new album, is my favorite next to that one. When I first heard it, that's all I listened to for three days. The riffs are so fuckin' tasty! I've been telling everyone about it! One of the things I noticed was that thou art not afraid to do sort of scale-riffs, or single-note melody riffs instead of chords. That, coupled with the creative drumming, is just too good!**

Thanks so much Master Zebub, we know you have been into the band since the very early days, and your opinion is valued as a long time friend and supporter. It's really hard to tell why people like the songs or the albums they do when it comes to us. For many people, the first record is their favorite, and these are the same people who get a little bent when we don't play much off of this record live. But for us, I would have to say we are very happy with the new album as well. "Harnessing Ruin" is hands down my favorite at the moment and I do agree, it has some of that old school feeling like on the first record, but it is definitely not an old school album. It is all of our last five releases combined, just fine tuned. It is definitely our most straight forward, heaviest and darkest sounding album, and so far we have been hearing nothing

but positive from everyone. As you mentioned, so much of Bob's guitar work is very up front and in your face this time around, especially all the little nuances and over lay parts he has weaving in and out of the whole album. Also, Steve did a fantastic job and really brought everything together in a very solid way that follows the Immolation standard.

**Instead of asking a gay question, like, "What happened to the drummer?" I'll just ask how it impacts thee to have to travel all the way out to Ohio to practice.**

Well, it was a little rough in the beginning. Getting ready and preparing for the album was a bit exhausting to say the least. For the month of July we spent every weekend driving 10 hours on a Friday night to Ohio and 10 hours on Sunday night back home to New York with about a 15 hour day of practice on Saturday. Then it was back to work for the rest of the week only to do it all over again. It was definitely an interesting process, but fun at the same time. It is nice to get out of your normal everyday environment, especially when trying to absorb yourself in the music. We have just started the process again this past weekend. We were out in Ohio teaching Steve the list of old songs for the upcoming tour with Deicide. (editor's note - boogers are usually found in the nose)

**Did thy last drummer get deported? Just kidding. I had to ween myself from the new album by listening to something else that was also amazing, and in stages I would get that album out of my system. What I chose as the replacement was the "Dawn of Possession" album. While listening, it dawned on me just how much thy voice has changed over time. Thou hast become quite a demon, favoring the deeper pitches. hast thou looked at the past and seen how far the road has gone?**

When I go back and listen to any of the earlier stuff, I hear so many things that have improved and changed over the years. Yes, the vocals have changed for the better I think. They have so much more power and heaviness now, and I try hard to make sure you can hear what I am saying since I feel the lyrics are just as important as the music in any Immolation song. But, yes, it has been a very long road, uphill the entire way, but it has been one of the best experiences in our lives.

**Roadrunner shows no interest in re-releasing Dawn of Possession. Wilt thou do this thyself? I heard of a polak who made some copies, but when I sent him \$20, all I got was more hatred toward polaks. The album never came.**

We have no plans on re-releasing "Dawn of Possession" at the moment and I don't see it in the future for Roadrunner to release it again, although I think it would be a great idea to get it back out there because of the demand. People are always asking us about how they can score a copy of this album, and I have no answers for them. As for the Polish re-issue, I think this was a limited edition release on vinyl only. It would have been nice if we could have scored a few of these, but we're only in the band!

**Dost thou think that if Jesus ever did exist, and he actually was semi-divine, would he not have had the foreknowledge to word his bullshit a little better so as to avoid all of the bloodshed an abuses that occurred directly as a result of him?**

For starters, I don't really think Jesus ever did exist. Man is to blame for creating the myth and perpetuating it for two thousand plus years. All "Jesus" bullshit is really just thousands of years of our bullshit re-interpreted and re-invented to inject into yet another generation of young unsuspecting sponges to absorb and spew out for future happy generations of Jesus lovers.

**It usually follows that if a politician does something ghastly, he is removed from office and never shall return to a title of power. How is it that christianity has flourished, despite preaching peace and poverty yet waging war and glutting the maw of bishops with gold? Or is it that the church is such a bloody gang that all such criticism was silenced, pronouncing critics heretics, or is this just proof of the stupidity and blindness of a christian, for who would belong to a club that has such a vile history and still think himself a moral person?**



Religion is sadly the cause for far more bad than good, and if you could just level the odds, it would come in to a close second with politics, both manipulative, self serving and full of hypocrisy. No, this is one club membership I'll pass on.

**The violins on the new album were turned down really low in the mix, so I could barely hear them. Will that be corrected on the retail version of the new album?**

We have re-mixed the album since the promos were sent out, so not only are the violins much louder, but the french horn, ass flute and leaf-blower have all been brought up in the mix to give the album more of an epic feel. So get ready to rock!

**Dost thou think that when someone walked by the cross, that Jesus dick-whipped him?**

No, he was up much to high for that, he was hired as professional scare crow and made minimum wage until he was noticed by a talent scout. He auditioned and was eventually cast as the role of the Scare Crow in the movie "The Wiz".

**One song that I heard as a demo never really made it onto any album. Whatever happened to the song "Leaf-Blower"?**

Funny you should ask that Bill, because not to many people know about the rare and very elusive track "Leaf-Blower". It first appeared on our 1934 rehearsal tape entitled "The 1934 Rehearsal Tape". It was actually an instrumental song using the leaf blower as the primary instrument with clean guitars and funk bass grooves with some wet newspapers to add that thunderous drum sound. We felt it was way to long "winded", so it had to be cut from the final track listing. A gold star to you for remembering that rare piece of Immolation history... touche!

**Few remember Bob with a full head of hair. Rumor has it that Bob had tried to regain the hairdo, but, as all long-haired men know, growing from short to long requires the gay-stage, in which the hair makes a fool of them man. Bob was on a tour during the attempt to grow thy hair back, and the rest of the band had to endure insults about how gay he appeared. It was actually thou who commanded Bob to shave his head entirely, lest the band be laughed off the stage.**

We all remember the gay-hair stage very well. Not a pleasant time for anyone fighting to become a true metal warrior, actually, it was more like a test. Those who endured ridicule and laughter earned a right to be called a freak, but for those who gave in and took the easy way out, it was failure. Bob had past the gay stage and decided to revisit it mid-Immolation, between first and second album. However, what he failed to realize, is that anyone who attempts to re-visit this stage of gayness, will feel the full fury and wrath of the gay-hairdo curse. After an intervention, we helped exorcise the gay hairdo demon from Bob's blonde basket once and for

all. Bob is finally now free of his hair demons.

**When thou art having a conversation at a bar or a party, dost thou suddenly stop talking when a commercial for hair-replacement airs?**

Remember this, Bob is a member of the Kojack Club by choice!

**Is there a difference in the type of woman who has been attracted to bob when he had a lion's mane and now?**

Bob used to get all the ladies when he had his hair. Now I think they are intimidated by his menacing presence and demonic guitar playing.

**Is the 5th song about a rescue attempt in which a canvas is fastened onto the cross in such a fashion as to make the cross a giant kite which soars into the air? Well, maybe it should not be called a kite. Since Jesus was a jew, maybe it should be called a kike. But in any case, why didst thou veil this exciting deed with such smoke-screen lyrics?**

It wasn't Benjamin Franklin who discovered electricity, it was actually Jesus, flying around up there in his kite costume, he was accidentally struck by lightning, and voila, we had the Easter candle.

**What actually is a kike? I am trying to understand terms, and words like "nigger" are quite easy to discover, root-wise, but I don't know the origins of "kike" - dost thou? It doesn't feel good to say, like "nigger" or "spic." That's why I usually just say "jew-bag." Help me understand.**

I am a little confused on this as well. I think "Dick" basically sums it up for most people. I try not to discriminate, so I am generous when using this "nickname".

**Dost thou still give albums to record companies in a sort of licensing deal instead of getting signed in the usual way?**

For the last record and the new one as well, we are signed to Listenable Records in Europe, but we have licensed the records over here to Olympic Records. We found that this was the best way to go at the time, and there really isn't much of a difference, the label still really cares about the band and promotes us as if we were signed exclusively to them, so its really a good situation for us. We are actually in a better place now more so than we have ever been before in the past.

**Dost thou have certain supporters, like corss-eyed jewish photographers, who say that they support the scene, yet their album collections consists chiefly of CD's, or of promo copies of albums? They just ask bands and record companies for free copies of things. Do they not know that they are a blight?**

Now, now, now.....play nice!

**Is thy 8th song about shaving Jesus while he was on the cross so that he ended up with a Hitler moustache?**

No that was Carnivores' "Jesus-Hitler" you're thinking of. Our 8th song is about the life and death of a leaf-blower.

**Is it true that thou hast played bass for so long that the fingers of thy left hand no longer feel the pleasure of a woman's breasts?**

Wow, if this is true, well there is really nothing left to live for in this world. If a man can't enjoy the touch of a beautiful woman's breast, he has nothing left to live for. I mean, he has enjoyed so much success with Immolation with the double platinum albums, the 3 grammys and 7 nominations, the induction into the Rock and Roll Hall of Fame, his hand prints in the Hollywood walk of Fame, the millions in royalties, but it all means nothing without a little breast.

**Is it true that when thou first began to play bass, someone gave thee a tip on how to harden thy skin so that thy fingers do not bleed, and this tip was to play pattycake? Is that how the rumors of thee and Bob playing pattycake in a dressing room prior to every performance, have come about?**

No, that wasn't us. You must be thinking of some other Death Metal guys.

**Dost thou consider Christ on a cross as a sort of stand-up bass? I think the picture of thy next album should be Ross holding the penis of Jesus with one hand, and plucking it with the other. The wood carries the vibrations to the top, and a gadget attached to the nails amplifies the sounds. Call the album, "The Music of God."**

Maybe we'll call it "Jesus-Penis". Maybe not! Maybe we'll call it "Still Broke and Still Playing Metal".







# Korovakill

Interview with Christof  
Conducted by Bill Zebub

**I was very traurig when I discovered that Korova was no longer a band. I googled the word "Korova" and Redstream Records had a band called Korovakill. The song titles had compound nouns that Deutsch-speaking leute are fond of, so I wondered if Korovakill was a new incarnation of Korova. I Emailed Redstream to find out, and when I received the antwort, I could not believe my augen! Thou art not dead. Was the change of name a strategy to get out of a gay contract?**

Guten Tag! We changed into KorovaKill to make it more a rhyme on Bill. We thought that would be a nice thrill

**The music was just as delicious as I remembered, and I loved the album so much that I almost was sent to das krankenhaus. Is such strange music the work of a band, or a project?**

Thank you very much for the Roses! I think it's not so important if you call KorovaKill a Band or a Project. Until the end of 1999 we have been what is called a band. We had rehearsals twice a week, we had fixed line-ups with fixed members, but in the end all the songwriting and the whole organizational work was just done by myself. Since 2000 we are what many people would call a project. We don't have rehearsals at all. We just meet before recordings. The members are also involved in many other bands. Moritz has played on albums of a dozen different bands within the last tears - Atrocity,

Graveworm, Abigor, Dornenreich, Darkwell, Siegfried - just to name a few, and Renaud puts his major focus on Elend. But when we record an album together the interaction between us is much stronger and intense than in our early days. Although I am still doing the whole songwriting, Renaud and Moritz contribute very much to the arrangements and to the final shape of the songs. Concerning this point, we are much more a band now than six Years ago. So if you like you can call us a "banject".

**Thy lyrics are a close to the poems of schizophrenics. I know, because I published a newsletter that was written by schizophrenics. Inside the words that seem like broken concepts are true meanings. If I may, I would like to decipher the meaning of "Into the Underwhirls." Was that song about the brutal practice of fisherman who use huge nets? Each year, they catch dozens of mermaids, and while the ugly ones are thrown overboard after a few blowjobs, the pretty ones are kept on the ship, away from their natural environment. Dost thou think that thy message could reach more sympathetic ears if the lyrics were more straightforward?**

I like your interpretation, but one question remains unanswered: "Where do Mermaids have their Vulva? Our Lyrics always have been symbolic, for they shall take a glance into the hidden, into the realms of Untime, into the world behind the world, the eternal shining beneath

the shallow surface of the visible. It's a realm where the ordinary logic of language has no value anymore. You just can try to catch a little shadow of this world by painting pictures with words and sounds. Schizophrenics and drug people mostly get a distorted picture of this world. Artists and visionaries try to get a clear picture of this shining empire. But in the end, each of them must fail, because as soon as you try to make the invisible visible, you destroy it. Whatever you see looses its unseenness. Who knows will understand! And we just bear our children for those who understand. It's not our aim to reach a high quantity of ears, but a high quality. We don't make music for the masses. We make music for individuals!

**Thou art now in Berlin, which I think is dangerous for an Austrian. Germans hate the Austrian accent, but Berliners hate the soft accents of the surrounding Deutschbags. A Berliner would say "Ik bin attraktiv" but the softer people say "Ish bin Berlina." How dost thou find refuge among people who are so kalt?**

This question reminds me of the last Bephegor concert here in Berlin, when Hellmuth shocked the audience by doing his announcements in Austrian accent. After the show he enjoyed teasing girls by telling them in dialect, that they had a nice ass. It was a very funny evening. Yes, there are some strong stereotypes between the crude megalomania-maschine-Prussian and the naive farmer-operetta-Austrian. Germans don't take Austrians serious intellectually and Austrians don't take Germans serious concerning creativity and humaneness. They are streamline-pseudocreative half-robots for us. But fortunately these are just stereotypes and there are enough nice German people, who don't fit into it - about the rest, I don't care. And actually most Berlin people aren't kalt anyway - they are "warm"...it's the European capital of gays. Concerning the accent, it's a bit more complex, because there are over hundred very different accents just in Tyrol, the little part of Austria where I come from. And my accent is very hard - people often think I am from Russia or Poland. My accent is a crushing Kruppstahl-Fist compared to the soft Piefke-Slang.

**I have a beautiful Deutsch frau who writes for me now. Her name is Katja and I would love to inhale her auspuff. She is a fan of Angizia and I was wondering if thou couldst arrange an interview. Apparently that is another band that is no longer on Napalm Records. What has happened to that record label?**

Oh, I also would like to inhale Deutschfrau-Auspuff! Does Katja have a beautiful sister here in Berlin? Maybe "Panzerdivision Brundhilde" or "Schlachtross Irmgard"? They are cordially invited. I am sure Michael will answer her questions about Angizia. They have just released their new album some weeks ago - a great work once again! Napalm Records have supported the Austrian underground very much for many Years. Maybe bands like Angizia, Korova, or even Abigor would never have gotten a





chance to release albums without them. I think this is what counts. We had some legal arguments in the past with them, but everything has been clarified in the meantime. There's no bad blood between us.

**I would have thought that thy band would be on Holy Records because of the experimental nature of the music. Have they offered a contract, or is the old hatred of the French preventing such union?**

Well, we have been in contact with Holy Records in 1997, when no record company dared to release our second, yet unreleased, album "Echowelt". Phil told me on the phone: "Sorry, you Guys are too much! You are much too much!" I haven't heard many Holy-releases since that, but as far as I know they are doing a good, reliable Work. At the moment there's no use to think about that anyway, for we are very satisfied with our current Label Red Stream.

**Is it nützlich to have mind-altering substances while composing thy music? There is an argument in science about such things. One side is saying that enhanced creativity is just an illusion.**

I don't think that substances can make a philosopher out of a monkey. But I know that the Monkey may think different about that...

**Is it silly to call a police siren a siren? It may be true that the police siren calls men**

**to their doom, but the police siren has no lure. I would think that it is better to call it a banshee. What dost thou think? Is this matter serious enough to write a symbolic song?**

I think there are more serious problems in the world. Why do so little people have to laugh when they read the name "Dick Cheney?" Do his friends call him "Penis"? And why is "Dick" the german Word for "Fat"?

**Let us just say that In Germany, it is not an a compliment if a girl tells thee that thy dick is not gross. American women think that my dick is gross, but Geman women would not say that es ist gross. In any case, I have only recently realized that thou hast a member of Elend in thy midst. I have been trying, for months, to arrange for some Elend songs to be used in my first avant-garde movie, but the Lecons album is a source of shame, not pride, to the composer. It baffles me completely. Newer Elend still has the heavenly soprano, but gone are the tortured screams. It has made me verrückt. Canst thou relay the message that it is grausam to make such a legendary album as Lecons and then to shut away the secrets forever. A legion of fans await the wieder-kommen!**

Elend just had rather limited ressources for the production of their first two albums. It's the sound quality that is not satisfying for them anymore, not the music or the concept. I like their scream-albums very much, but also the new works are great, I think. It's more than ten years ago now that they've started screams and violins, and I totally understand that they don't want to repeat themselves for ages.

**In America, women have been cultivated to prefer large sizes of things on men. In Germany, do women judge thee on the size of thy schnurbart?**

Yes, also in Germany you can increase your shooting quota by wearing a beautiful Osama-beard.

**In America, people sometimes fart when they drive. What does thou do when thou fahrt?**

I fart.

**I am very curious about that unreleased album. I want to hear it! Is there a chance that Redstream will release it? Will they also pay for your nebenkosten?**

The Echowelt-songs always have been our killers at concerts. It's total mania! It's total outbreak and distructurement - a postnuclear deconstruction of all that once was called music about a place that once was called world! Unfortunately just an ugly-produced demo with four songs has been recorded back in 1997. Some songs are nearly ten years old now, but they sound fresher and weirder than ever! We definitely would like to go to the studio some-when and record this album with good production, since it is our core-work. But it's not realistic that this will happen in the nearer future.

There is just too little interest in KorovaKill. If more people would buy our albums it would be much easier for us to do productions.

**Has a man ever given thee a hummer, or dost thou only allow women to do so?**

I just allow blue-haired girls to give me a Hummer Simpson.

**Is it not ironic that Freud came up with the pleasure principle? (Freude)**

No, that's just what Jung called "the Synchronicity between Name and Named".

**With friends like Freud, who needs animas? Some extreme bands like to schimpfen on their albums, but thou hast stayed away. is it because thou dost not need to so such things to create curiosity?**

We don't have to nag on our albums - lots of other people are doing that work for us.

**I hate when bands advertise heavenly operatic vocals on their albums when their vocalists are nto trained. When Elend had the contrast of the genuine operatic vocals with the tormented male vocals, it was very powerful. But I can only listen to a few songs on the newer albums because I do not like the Barry-Manilow-style of singing. It is gegenuber of the first example - the untrained make vocals are only interesting when they are tormented. what thinkst thou?**

Oh, Barry Manilow - that's a big compliment! I am sure Renaud will be

happy to hear it! He is singing in that way, because untrained listeners are only interesting when they are tormented.

Personally I like his voice on the new albums very much. There was no intention to sound operatic at all, so there's also no use for comparisons with Pavarotti or Caruso.





As unusual as thy meldodies become, they have never been very dunkel. Will that change on thy next album. Wilst thou venture into this territory and stay away from hell?

In the black of the void waits the gold of the All. So our melodies are a step further to the dark. They show you what comes out when you were sitting in the darkest place of the world for twenty years, without any sound, without any movement, without any sentiment. And then, after twenty years, suddenly the Darkness dissolves and the hidden Light comes out.

Some heroic themes live in thy songs. It is sort of an archetypal hero who has great strength but also great weakness. Elric is a sort of diabetic, is he not, in Moorcock's Elric saga? Let us stay away from asking why a man would not change his last name if it is "more cock" - let us dwell on this serious topic only. In thy hero themes, art thou really trying to make people think seriously about unterhund? He needed to take a pill from his ring in order to derive great power.

Hmmm, that's really interesting. So far I haven't been aware of the hero, Underdog-theme in our lyrics. But you're right, it's in there pretty often. Maybe it's because we have been beaten like a dog by the metal scene since fourteen years now. I think it's time to beat back! Our next concept will be about terrorists flying with aeroplanes into the Milwaukee-Festival.

Hast thou ever cancelled a gig because someone gave thee a shnoopenfen?

WWhat is a "shnoopenfen"? This Word does not exist.

It is a kalt, sort of like a flu. It flew over thy head. Thy lyrics make me denken a lot. Why is the swastika forbidden in thy land? After all, the KKK costume is permitted here, as well as the swastika. Is it more a symbol of defeat to thy country? I have also noticed that the Hitler moustache is no longer in style. Oliver Hardy rom Laurel and Hardy, as well as Chaplin, were fond of that moustache style. I am sad to see it go.

Please understand that I don't want to answer

In America, the Nazi movement is very popular. We even have a candy here that alters brainwaves. It is called Racist Peanut Butter Cups, but a more obvious candy product is Rece's Pieces. They are the color of the German flag, and I have to admit that the peanutty goodness gives me a spell of good old-fashioned jew-hating, unless I eat the candy as part of a balanced nutritious frushtuk. Is that the secret plan of Hitler, a final dying stroke of genius to overturn the minds of Americans with the simple use of candy?

I don't want to answer the Nazi questions. It may be misunderstood by too many Europeans if I would take part in such kinds of jokes.

Thou art reluctant to make humorous comments about Nazi antics, but Konnigen Katja, my Deutsche schwester, sees no reason to

be afraid. As a musician, thou art an artist because thou art not afraid to offend traditional composers with thy explorations, but why is there so much concern about what a humorless person will think about thy reply? Surely thou art practiced in the experimentation - researchers tend to compensate for participants who have have the response-style of giving socially-pleasing answers.

No, it's just too billig for me to take part in Nazi-jokes. You don't need any brain cells to gain attention with that kind of stuff. So I prefer to leave that to others. The second reason is, that talking about Nazis, no matter if in a positive or a negative way, gives them power, makes them important. But I don't think that they deserve such an attention.

Dost thou denken that when a subject, like Nazi history, is avoided, it is actually preventing the "realization of the Shadow?" Jung, thy deutshe bruder, warned that to deny the Shadow in thyself is to be doomed, for the shadow will manifest in other, dangerous ways. Is it not besser to be in control?

You have to confront with the Shadow, throw his masks away and look deeply into the jerking smallness behind. But there's no use to drag it on your shoulders just for fun after it has been de-shadowed. Because then the Lightbringer would turn into the Coprophagous.





**Dost thou believe that aus-of-Korper experiences are real phenomena, or are they purely mental?**

Since it's your mental energy, astral body, soul, or however you'd like to call it, that is leaving your body, of course it is purely mental, spiritual, immaterial, or whatever term you'd like to use. But anyway, it's still a "real" phenomena. But what is reality?

**If thou wert to fly in a dream, is there really a difference between that and if thou were to fly in waking reality. After the flight, all that we have is the memory of the experience.**

There isn't any difference. Life or dream, it's all the same. There's no possibility to differ one from the other.

**Dost thou glauben that ethics really exists in science, or is that just an Amerikanization of science which transforms research into a business - a business that must be protected? Universities that conduct research have much to lose if a participant were to sue. Few people realize this, but even if a participant signs a consent form to participate in research, a lawsuit can still be filed. Experiments in which participants are deceived are considered "unethical" by the review board which has the power to deny the research, but I think a better word is "liability" - the university fears lawsuits that the "traumatized" participants may file. Now it is thy turn to sprechen.**

Just unethical people need ethics. Ethicpeople don't need to talk or even think about ethics. It's like intolerant people always have to use the word "tolerance". The have to preach tolerance to fight the intolerance within themselves in the outside. Of course you need some basic standards about what can be allowed in science, e.g. when you think about genetics or testing out new medicines on people. But if there are so many standards that even deceiving people in psychological experiments is forbidden, it leads to a very boring science, where nothing new is going to happen anymore. Anyway, I think, that there is nothing like an evolving collective of scientists. The big steps in science are done by a few big individuals. And the whole huge mass of university-scientists are just the cattle that gathers around. These are the business pseudo-scientists. And this cattle needs rules. But everybody can decide himself to which side he wants to belong, to the side of money and reputation or to the side of wisdom.

**Dost thou wish for the world to return to the glorious days of World War Zwei, when there were no restrictions imposed on human experiments?**

Well, actually there have been more restrictions on science and art than ever during Deutsches Reich. Physicians who believed in relativity theory, "depraved" artists, astrologers, everybody who was experimenting beyond the norm had to flee or was sent to concentration



camp. And the medical results of the human experiments were pretty poor. Those days have been as glorious as the Bush-era in USA - if you really want to believe in cheap propaganda.

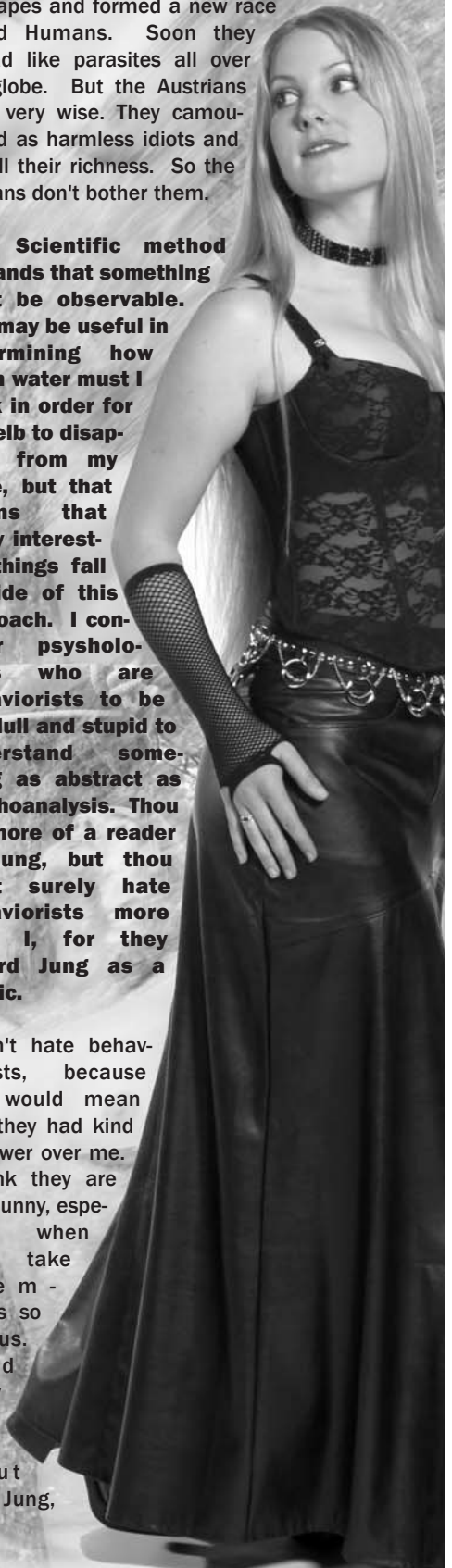
**Thy homeland is a modern Atlantis, is it not? Thou art from Austria." Aus" means "out of" so thy people must be out of a land called "Tria." What was "Tria" like before thy people were exiled?**

In the ancient days of Atlantis, Tria has been the legendary continent in the hollow core of the Earth. Nobody knew if it really ever existed. But

some old Atlantean writers have named this mystic continent in their books, so many Atlanteans believed in it. It was told, that the Tria-people have been technically advanced very much, but then they incensed the gods and hence received big punishment. The whole core of the Earth was filled with glowing lava. Their whole cities have been destroyed. But the most intelligent Triaseans escaped from this Inferno and settled down in the Alps. There they live in immense wisdom, beauty and matureness until today! But also a group of mentally deranged Triaseans managed to escape. They copulated with apes and formed a new race called Humans. Soon they spread like parasites all over the globe. But the Austrians were very wise. They camouflaged as harmless idiots and hid all their richness. So the humans don't bother them.

**Scientific method demands that something must be observable. This may be useful in determining how much water must I drink in order for all gelb to disappear from my urine, but that means that many interesting things fall outside of this approach. I consider psychologists who are behaviorists to be too dull and stupid to understand something as abstract as psychoanalysis. Thou art more of a reader of Jung, but thou must surely hate behaviorists more than I, for they regard Jung as a mystic.**

I don't hate behaviourists, because this would mean that they had kind of power over me. I think they are very funny, especially when they take themselves so serious. And they may think about me, Jung,





Satanas, sexy boy Shawn Michaels, or anybody else whatever they like.

**If a person who is blind since birth dreams of colors and objects that were never seen, what dost thou infer?**

You don't need to be blind to see or dream colors and objects, that never have been seen by other eyes. It happens every day and every second, because you never can see something twice in exactly the same way. You never can put your feet twice into the same river, like Heraklit said.

**Doest thou love that geld is gelb?**

Well, but geld isn't gelb at all as long as everybody has washed his fingers before paying.

**In thy land, are Amerikans famous for being Stumfsinning?**

Yes, many stumfsinnig people in my land think so.

**Foreigners learn English from Oxford style, which is the gay style from England. They are also taught the British gay pronunciation. I have often wondered if the accents of foreigners would change if they were taught the pronunciation of the region they would inhabit. The English do not pronounce the "r" very much if it is in the middle of the word, but Americans pronounce it, and in the hard**

**way, not the soft British way. I think this would improve race relations in America. But the real question I have is, if I visited thee, would I get beaten up because I sound like a a fag? I know high German, the Berliner style of proper German, but no one there speaks that way, right? is the verb always in the second place? Does anyone say words like Arbanduhr? Wie spat ist es?**

Language in northern Germany is like a machine-code. Of course there are also regional dialects, but everybody can understand and talk the machine-code if it is necessary. Southern Germans and Austrians also have their own regional accents, but mostly they cannot talk the machine-code, because they don't want to be machines. But I guess a guy like you would be beaten up anyway if you'd come to Germany or anywhere else. I like the sound of Oxford English, at least it sounds more noble to me than the American chewing-gum slang. But personally I prefer to talk English with Italian accent. I started that when I lived one year in Italy and I am still doing so.

**Did thou hate learning English? French is even more annoying to learn. It feels like I am learning slang because of all the apostrophe action. Of course the language is so shitty that the French would want to shorten it as**

**much as they could. A French sentence could have two billion letters in**

**it but to read it would only sound like "blaaaaaah!" The world should learn the beauty of the Czech language. Each letter is so precious to the word that everything is always pronounced. Not a single drop is ever wasted. To speak Czech is to be drunk on words. Or dost thou not agree because of the hatred passed down from thy forefathers? Dost thou hate Slavs?**

Well sorry, Bill, but the Czechs are our brothers! They've been an important part of the Austrian World-Reich Monarchy for hundreds of Years! It's a cool country with cool people and I am sure, that within the next twenty years Czechs will be first world and Germany will be second world. Then Czech men will come across the border and fuck German women cheaply and make cheap holidays in Germany. That will be justice. I liked to learn English, but I love French, though I cannot talk it, and I love French women! They have the right mixture between grace and emotion, between dignity and warm, rich feelings.

**I demand that history should be taught to students from as many versions as there are available. Read the words of the winners as well as the losers. In America, there is much propaganda about the atrocities of the Axis, but there is no mention of the atrocities that the Americans committed. Canst thou reveal at least one thing? Surely the intentional starving of Germans after the surrender was not an action that was lovingly remembered. I do not ask this to stir hate, but rather, to lift it. I want people to stop thinking in black and white. Hating a German because he was a soldier is like hating a black person because he is a nigger.**

After the second World War Americans have been very popular in Germany. They were friendly and brought food and freedom. So I don't know exactly about what you are talking. Concerning atrocities, I would rather talk about the present, about the indirect genocide that Americans will be guilty of in some years, because they deny to ratify the Kyoto Protocol, or about the "structural Violence" of Market-Fascism, that they are forcing upon the whole world. Anyway I don't want to raise anti-american stereotypes, since I know so many cool people in US who definitely won't deserve to be insulted just because they have some stupid Landmates.

**When China finally starts attacking, which country gets destroyed first?**

I guess China.





# Gloomy Grim

**Thou hast shown that each Gloomy Grim album is a new entity. I was horrified when I heard a track on a Holy Records sampler because the vocals were totally alien to ears that have grown fond of the Agathon style, but I am relieved that the material on the sampler was not a harbinger of doom. Thy vocals are still unmistakeably Agathon. What happened on the sampler?**

If you mean song called "Nocturnal Beast"; it was disaster anyway. We had to do it in a day with no money for studio costs.

**Yes, that is the one. I try not to ask questions that thou wilt answer a thousand times in other interviews, but I am curious why thou wert not the drummer for this new album. Is it because Gloomy Grim is preparing to be a touring band and that thou art not fond of being called the Phil Collins of metal?**

Main reason really is the fact that because we have had real drums since "Written In Blood" and we have started to do more gigs, we wanted real drummer also for live gigs.

**I felt that this new album had a more powerful spurt of creativity than thy last album. The last one was a bit more straightforward, and the Gloomy Grim flavor is usually a bit more odd than that. Am I delusional?**

In my opinion this album is more straightforward, but if you hear it differently, that's great.

**When I invited thee to participate in my black metal documentary, thou renounced black metal, but thou didst wear corpse-paint, at least at one time, and thy vocals were more of the black metal caliber. Why dost thou separate thyself?**

I have never said that we are actually Black Metal band, and we never will be. Our goals are in same vein as many black metal bands have, but I don't want to be part of any scene. Strange thing is, that some people are saying that we are going off from black metal, because we have never been black metal. We still use corpse-paints and always will.

**As "removed" from black metal as thou art, there was quite a bit of that essence in the riffing of the first song on the new album, or is that what thou wouldst call "viking" metal?**

I personally don't like much Viking Metal and I hate folk stuff, so any similarities to these are purely coincidental.

**One of the things that make me very happy to play Gloomy Grim albums is the very brutal antichristian sentiment, and the new album slaps Jesus in the face right away. Art thou plagued by christian stupidity in thy home region? Here in America it is a suffocating presence that poisons everything.**

I am against all religions, but I live in christian country, so these people are my main enemies. Actually somehow I feel sorry for them. They will lost everything which is fun in life, because of the belief.

**Actually it stems a longer time ago than that, when their god was actually four gods that eventually became the Jewish god. There are relatively few individuals who challenge cultural beliefs, or things that are assumed to be true. But these are the people who advance knowledge. Even in science, there are narrowminded fools who block the progress of free-thinkers. I am wondering if thou hast ever suffered as a result of thy refusal to be blind.**

I don't think that I have actually suffered from that in material way, but like I said, it is sad to watch people fade away, without living their lives. And they say we are Evil. If I would want to be Evil I would turn in to catholic.

**Can a Finnish person understand a Hungarian?**  
No.

**I remember that when thy first album came out, there was an angry statement about thy enemies. Was that aimed at people who did not believe in you, or at people who were kissing the ass black metal bands who did not understand thy music?**

Both.

**What is the story of Soulgrind. Quite a few material has been produced with that project, and on record labels other than Holy Records. Soulgrind, unlike Gloomy Grim, changes very drastically from record to record, at least from what I have heard.**

I went into that four records ago and it really has changed a lot since then. Now, when Azhemine have done most of the stuff, it has changed even more. I am not sure if the progress is good or not.

**It has been some time since thou wert romantically involved with Whisper.. She was quite lovely. I have noticed that there are women who get quite ugly or fat in only a few years. Is Whisper still beautiful, or did she blimp-out?**

She is blimped out. It was great that we broke up, because now I am better friend with her.

**The new album, in limited quantities also comes with a DVD. I have reserved a copy for myself and I am sending Philippe money tomorrow, so I do not know what is on this. Does it contain the two videos from the Blood, Monsters, Darkness album?**

It has all our promo and live videos we have done, demos for this album and pics. Quite basic DVD, but I think it turned out quite good. That tour report might be highlight of the DVD, there you can see how fucking stupid we are. This was first DVD I made and now I did DVD for Soulgrind also, which at least technically is better.

**Is vodka called "vodka" in Finland?**  
Yes.

**Thou art in Helsinki, and there is a research facility there that aims to reverse hair loss. Dost thou have any advance information that might be useful?**

You could shave your head and become Nazi and get new friends.

**Didst thou sign an unusually long contract with Holy Records or dost thou consider them to be the most worthy to carry thy titles?**

We did four-album contract, which is now fulfilled. Holy has option for one record but we haven't talked if they use it or not. If they don't want to continue, then we'll start to look for a new label. I'd like to have some company which could take risks and do advertisement, etc. Holy's main problem, in my opinion, is that they do promotion only in France and take new bands all the time, so they can not use their resources for their old ones.





# Bethlehem



**Bethlehem is a band that has gone through many changes. They had once boasted the most over-the-top vocals in metal on their 'Dictius Te Necare' album. Now they boast the most diverse usage of vocals on any metal album. Only Queen Katja from Germany could interview such a great band! Enjoy the exchange of two free spirits.**

**Juergen, I try to describe your new album „Mein Weg“, in my own words: It was my personal orgasm of the week, maybe of the month.**

Wow, (laughs)

**It is so dark and more than colourful. I can exactly see and feel the band Bethlehem, also the musical influences on the band - From insanity to infinite delightfulness.**

(laughs)

**When I burn a CD for my car, the music on it is as diverse as your album. It is as diverse as a freshly prepared Soljanka.**

Never heard of it. What is that?

**I believe it comes from Hungary or Russia. It's a stew for poor people who throw in there whatever they have: Water, salami, red pepper, potatoes, and everything tasty.**

Awesome.

**And my questions now: Does this album satisfy your hunger? What kinds of drug cocktails were involved this time?**

The album does not satisfy my hunger. I want more, damn it! There were no drugs involved this time. Drugs are passé for many years. My health does not allow me to do drugs anymore. Maybe the drummer? (pause) No, he now has a girlfriend. He is not permitted. Soft drugs yes, but they are not really drugs. In terms of the album variance, I am quite satisfied, definitely. It is very all-embracing, although some styles haven't been touched yet. Maybe next time.

**Many fans say Bethlehem is not extreme enough, too sentimental, and some say you are on the way to new-metal and mainstream. Will there be pop music made by Bethlehem, soon?**

Of course! Absolutely! Bethlehem is a pop band. Those who don't get it yet, should go home! No, I don't know. It depends on our appetite. We don't give a fuck what people

think about us. If they don't like the album, they should just throw it in the garbage, but buy it first. First buy and then throw it in the garbage! We are independent, free, and do whatever we want to do. When I started making music, I always was wishing that the day will come when people say: Bethlehem makes pop! Because then you know, that you reach people with your music. As soon as those comparisons arise, we know that we made it!

**The opening song is already one of my favorites, and „Frl. Deutsch“, has touched me somehow. Is this song dedicated to a special German girl?**

The song is basically dedicated to the love for my country. I am a German patriot and love my country. And I used Fraeulein (Miss) because I really go for girls, and I found it more charming than „Herr Deutsch“ (Mister).

**I found that song very beautiful while lying in my bed and tried to find my own interpretation without considering the text. Would you like to hear it?**

Oh, yes please!

**A German woman with a very uncomfortable bra, which nips and sticks... (laughs)**

**Those bras sometimes really hurt, rub against your breasts and everything you want is to tear it apart, you know? So, it squeezes all the breath out of that woman. It seems as if she can't get rid of the bra and under pain, panic and black despair she decides to end her life by jumping into the deep ocean. Interlude - where I hear bad bra.**

He says „redrum.“ This is a sample from the movie „The Shining“, where the little boy sees the murder of himself.

**I know, but I understood „bad bra“...**

Oh you mean „bad bra,” not bad!

**And then I hear submarine signals, which are locating this woman but don't give a damn, because they are having their own mission. In the end of the interlude I hear this whale screaming as if it wanted to tell the woman: “Go back up! Don't kill yourself because of such a shit!” Am I ready for the ill house?**

No, not at all. I find it extremely charming. I intended it as a compliment. I wish I would have known this story earlier, so I could have distributed it, because it's a beautiful story.

**Oh thanks, I thought you would think I am crazy.**

No! No,...For God's sake! I mean, who is crazy? I am crazy... reportedly.

**Yes, you are sick...and... We'd make a perfect match!**

Awesome!

**I have read, that your favorite beer brand is Krombacher.**



It was, yes, but I don't drink alcohol anymore, since four years now.

**Oh, so we don't have so much in common anymore. No alcohol is no solution!! The song "Febel Fittich" sounds a little bit like a declaration of love for Softallica's "Forgiven" combined with "Everything else matters".**

Nothing else matters!

**I artistically tried to paraphrase... Do like Softallica and Softmetal?**

No... I mean, I like the old stuff. Many people say, that this song is a cover of "Nothing else matters". I wrote it during the time with my old pop band "Seven Inch," which was supposed to be more a hobby band. And there we made some pop and rock songs and it could well be, that "Nothing else matters" has inspired us unconsciously. But we didn't sit there and said: "Hey, we are doing the German version now!" The similarity is to hear in the beginning of the song, only. I thought this song would be a nice ballad for the album, and so I refreshed it for Bethlehem again.

**The album sounds close to nature, submarine. Are you a nature freak? Do you like fishing? What is your attitude towards the element water?**

I love being in the water. I am closely connected to the ocean. I like this depth, this darkness, which magically attracts me. I used to live in Spain with my family when I was young. There I made my first experiences, how to catch octopus with bacon and silver paper. I was able to catch fishes with my hands only. I was the born fisher. We also went with the boat from Sicilian to Malta and had enormous storm force and everyone had pee in his pants, but me. I loved it! I sometimes was wishing the 20 meter waves would just pull us all into the deep sea forever. Fish and the ocean sometimes occur in my lyrics. I dream of it a lot.

**Have you ever caught a Bartsch? (Barsch = perch)**

(laughs) No I have never caught a Bartsch. I don't like fishing. That's boring. Waiting all day long for a tiny fish is not worth it.

**So, unfortunately, I can save all the interesting questions about fishing now.**

Last summer I tried fishing in the ocean but then the motor of the boat broke down in the middle of the deepest sea. I thought: fuck! I am lost!

**Didn't you have a signal pistol?**

Nothing! We only had two crappy, small paddles we couldn't fight against the strong current with. I got panic and was afraid of the cold water, was screaming like a pig. In the end my cell phone helped and the police rescued us.

**The only situation where you probably really needed a cell phone. (laughs) Have you ever been in such life threatening situation?**



Yes, very often. One time I swam in the Atlantic sea and didn't watch the flags. Red flag means you HAVE to get out of the water because of low tide. The eddy water almost pulled me into the deep ocean. But a friend of my father was able to grab my arm. Another dangerous situation occurred when I wanted to catch an octopus with a broomstick. And I didn't know that you should never disturb two male octopi during a fight, because they are highly aggressive in such moments. So I tried to get that octopus and somehow it managed to climb up the broomstick and attached to my neck choking me. Another thing which I should not have done was to play with rays. They are electrically charged. And it just made "zong", paralyzed me in the deep water.

**No more water now! I tried to find out what the meaning of your band logo could be, but haven't found any information on that. I have accurately studied each edge and the whole shape, turned it upside down and downside up, and came to a conclusion: It shows a cow eating grass while shitting. But it could also be a giraffe before entering the evolution of her species. So what is it now?**

Upside down?

**In general.**

Generally it is the typical metal cliché logo with the cross upside down, pentacle, shrink head and other junk. And the whole logo upside down it is a dusty, dry gem with chocolate marshmallow and with radish attached to as eyes, a little gherkin as a nose and a little sausage showing the mouth. I just see it that way. That's why we turned it upside down for some video clips and

for the last but one volume for the US version. I have this associativity, I don't know why. In my childhood I liked eating chocolate marshmallows with sausages. Maybe that's why. (laughs)

**You seem to have a lot of imagination.**

I think I have a lot of it.

**I searched for rumors and came across your homepage which has last been updated in January 03 and provides as much information as a recovered paper collection...**

I can't help it! A fan from Israel is managing the page and he is obviously the same sleepy head like all the others.

**As I took a look on the 2001 pictures I was wondering if you have tried, since then, a more heterosexual way of fashion.**

No, but we have those leather necklaces; have nurtured our mustaches like The Edge from U2. We wear Porsche sunglasses and dog collars, gay leather vests, fishing pantaloons with little, cute southwest hats, sandals and white socks. We thought that would be better than stupid inappropriate clothing.

**Not bad... In some English interviews I haven't found any comparison with you and the mass murderer Jüergens Bartsch.**

Yeah, what sense! Gosh darn it!

**Yes, and we must change that, are you unrelated to him?**

uuhhhmm, no, uhhm, yes!

**What now?**

uuhhhmm what please?



**No, listen. If you ask, “Are you unrelated to Juergen Bartsch?” and I say no, then it means, that I AM related to him. So I have to say YES. Or it would be a two times denial.**

Correct! (laughs) Mr. Bartsch is sometimes smart, you know?

**Back to the mass murderer Juergen Bartsch. Have you ever occupied with his biography because you and him sharing the same name and some childhood experiences?**

Absolutely! I once saw a report called “Nachruf auf eine Bestie” where he described his whole childhood and explains why he has done all those things. Juergen Bartsch is after Adolf Hitler the most obnoxious German in the 60’s. I know Juergen Bartsch very well and have dealt a lot with his biography.

**The strange thing with mass murderers is, that they hardly ever kill “the source” - those who have hurt them all their lives. In the Bartsch case, the stepmother was scrupulous, cleanliness-addicted, and beat him half dead if he forgot to take off his shoes. Why do you think he didn’t kill his stepmother, instead of the four children he killed in the end?**

A mass murderer is normally a poor devil and is afraid. He has reverence for his mother. He could never do anything to his mother because he is afraid to be spanked with a belt. He cannot control his drive and will always kill others. That is normal and it is for sure.

**You have once said that you have had a bad childhood. What happened to you when you were young?**

Psychoterror..

**Psychoterror from whom?**

My father, ad infinitum... I was the unwanted child, the deadbeat and the blithering idiot, tortured with cudgels up to sexual abuse, which I actually enjoyed. Not because I like pain, but because it didn't hurt as much as the other tortures he used.

**Words hurt more...**

Yes, it hurts more than being beaten in the knob till you bleed like hell. That is almost enjoyment compared to hurting words.

**I can somehow understand you and your lyrics, although they are strange.**

I don't suffer anymore. I spent two years in the closed psychiatric clinic. I didn't communicate ver-

bally with my environment. I lived in my own world in the “Alexanderwelt”. Since I am back from the clinic, I overcame all the things, I think.

**We have a lot in common. I experienced the funny farm myself and later as a counsellor when I worked there.**

Did they help you?

**Not really, but I had enough time to think about myself and my life. The talks with psychiatrists were kind of strange. Three guys wearing white clothes, with serious face expressions, try to understand you but don't understand you. Do you understand?**

Not really. One and half a year I haven't talked to anyone. They needed very long to unlock me. In the end I am glad that I was there, because otherwise I would be autistic now, or maybe never talk anymore. Perhaps, I would have killed many people. Who knows? I thank the alienists, they helped me a lot.

**Do you believe in death after life?**

I do believe in death after life. Someday it makes “click” and that was it.

**Perfect attitude. Enjoy life now!**

Enjoying it to the full! You can count on that, that works, and it works without drugs. I take my own life with both hands. With all hands and feet I can get!

**I look forward to the day I can just close my eyes and sleep forever, and have nothing to do anymore!**

Really?

**I don't fear the death!**

I am.

**You are afraid?**

Yes, because I am a human being and every-

one fears death. I've been afraid many times. As I felt my first angst, I knew I am normal. Normal instincts and behavior. The instincts inside of me are still working. Once the time has come you will be afraid, sooner or later.

**So I am not normal?**

No. You are not abnormal but you might not have had this experience yet. You might not have been in agony yet. When you face the death, you will be afraid. That is human. That belongs to the human being like pooping or so.

**What do you think? When a person with multiple-personality disorder intends to commit suicide, would that be a hostage-taking?**

(thinking)... uuhhmm Oh! Good question! Respect! Yes, under these circumstances I would answer in the affirmative.

**Thats good...**

Good question....Good girl!! (laughs)

**You admire Klaus Kinski, Dean Martin und „Mein Weg“... Frank Sinatra! Do you have a favorite saying of Dean Martin for instance?**

Guzzle. Prost! (laughs)... cheers, cheers! They are kind of my favorites.

**My favorite Dean Martin saying: “I am not drunk as long as I can lie on the floor without abiding by something.”**

(laughs loud)... Very good. (keeps on laughing) looking good... very cool.

**What do you do for living? Do you have to clean toilets in order to get water and bread?**

I once guarded bathrooms. I cleared away blow rags full of sperm and cum in such pleasure cabins and from the synthetic seat cushions. People shot the sperm up to the ceiling sometimes. Yes, I have worked in a peep show and managed those cabins where you could throw in five coins to watch dirty porn. And afterwards it looked as if someone squirted mayonnaise all over the place. I have a nice anecdote to share with you: Once a guy with a Mercedes parked in front of the doorway. And this guy, with a pink latex suit, a black mask, handcuffs and a chastity belt hanging on his black waist belt, got off the car, hurried into the show and always watched pervert pornography where people piss and shit each other like in the movie “Sex and Caviar”, and he jerked off. We were playing a joke on him, putting matches into the locks of the Mercedes. And that was so cute. He hastily left the show and wanted to open the car. Next to his Mercedes a school bus stopped and the kids watched him. That was so funny. But back to your question. We don't make enough dough with our music. We all have jobs. I do everything from A to Z. At present I am just doing promotion from 8am to 8pm. It is WORK. I hate those who say: music is just a hobby!

**You are very much in love at the moment...**

Yes...







**Does that mean you don't have to masturbate anymore?**

Yes I don't have to... I mean no, I have to. Far from it! Now I masturbate more often because I am sexually aroused all the time. My girlfriend works a lot and we don't see each other that much. So I have to jack off five or six times per day to get some sort of satisfaction. I like wanking. That's a good thing.

**To your own music, too?**

I once spanked the monkey to the Dictus De Necare album. But meanwhile I don't feel it physically anymore. It is more a mental orgasm that happens in my head. You get goose bumps and it becomes warm inside. In my head there are so many color explosions, I fly away, completely fly away when I listen to a Bethlehem CD.

**As I mentioned in the beginning, right?**

Exactly! That's exactly it. That is so intense!

**And now a question for the typical Grimoire reader: Do you like anal sex?**

Anal sex? No!

**No?**

No, never I always think about guys! Why do I always think about men? But I have to

come out as a virgin now. I have never had anal sex in my whole life. Mostly I had women who found that disgusting, unhygienic or so. I mean, you wouldn't want to lick it shortly after.

**My next question would have been; how long it took you afterwards to take a seat, free of pain. But we can forget that now.**

(Laughs) No I never tried, but maybe one day. My new girlfriend is quite open to such things, although she is much younger than me. But young women are mostly very wicked and dirty.

**That's true.**

(Laughs)

**Are you a math person?**



Queen Katja

Yes, I love math because I love music and both is kind of the same. Mathematics is very often expressed in my lyrics because I abstract my texts the way it would fit into life stories. For instance, multiply with oneself would add up to the whole.

**Oh, that is excellent because I have a problem with one math question. If we have zero degrees Celsius today and tomorrow will be twice as cold as today, how cold will it then be tomorrow?**

Zero degree.

**But it would be twice as cold and therefore colder than cold.**

What means twice as cold? Two times zero is zero! Twice as cold doesn't work. So, if its zero degree Celsius today, and tomorrow its gonna be twice as cold, then it is zero times zero and thus zero tomorrow.

**Ok, I think I understand now. I have a final and very important question to ask which is a little bit joky...**

I thought this is serious here! I haven't signed the record contract for fun. You have to deal with our record label. Fun is not permitted; I don't get extra emoluments for that.

**But people also want to see the other side of Bethlehem, to cross the divide. Not just the ill, evil, shit, world sucks, and suicides...**

Fucking shit! So they must listen to pop or reggae!

**If a fly wants to land on the ceiling, would it make a turn around the x-axis or the y-axis?**

I'd say it wouldn't turn at all.





When last I saw thee, we both had vendor tables at a metalfest. I left the room for just one second and when I came back, members of Summon had members of Anal Blast in choke holds, with the exception of Don Decker, who was promising to kill thee. The stand-off ended, and the next day, Decker came up to thee, looked thee in the eye, and just said, "Last night was just drunken bullshit, right?" and then he offered his hand. That's when metal took place. I had never before met people who were more cracked on alcohol than I, so it is good to know thee. But I am curious, how did World War Twol happen in just two seconds?

This was pretty funny, actually. My friend threw a CD, and it bounced off the ground, then bounced off Don's face. He was fucking pissed, and at the time, Summon was fighting a little bit about some bullshit, and then Don and I got into it. I figured it would have been a better fight. Me and Don instead of Xaphan!

**It seems that thou hast added more riffs to thy songs. Dost thou think that thou may lose a lot of your negro fans because thou hast made the music more complex?**

I didn't know I had any fans at all, of any genre, but ye, I think the music is a little more complex, especially to a white guy like you

**Hast thou practiced flipping thy hair around in front of a mirror to see if there are any new movements that will excite thy fans when you go on stage?**

I am a pro. I dont need a mirror. The bitches love me and you?

**Did Sharlee play any bass parts on thy album?**

Who is Sharlee?

**Do not play the fool. Music notes are named A, B,C, D, E, F, and G. I studied the chord progression of the new songs and discovered that the chords are B,A,D,F,A, and G. Did thou intentionally write chords that spell "bad fag"?**

All fags are bad. No intention there to spell "bad fag." The next time we will, and try to write a straight album. I can't believe you picked that out. Most people can't understand the lyrics, and shit, you're already trying to steal riffs

**Hast th ever cried when composing music?**  
Only when i brake a nail

**Alain, the singer from Primordial, keeps trying to leave Ireland. His last escape was to Holland, but he was shamed back. He keeps wearing mini-skirts and tries to tell everyone that it is the kilt of his ancestors, but no one believes him. He tried to relocate to Michigan, and rumor has it that thy house was the first that he visited. He thought he had a kinship with thee. Well, he is back in Ireland, and I am wondering if you can help to fill in the blanks.**

I dont know him. Never stopped by



**When Chuck was alive, didst thou ever wake up to find him at thy bed, holding a platter, and asking thh if thou want cream in thy coffee?**

I only hung out with Chuck once, and it wasnt in the bedroom. You're always obsessed with homos! Summon don't smoke pole

**Now that Chuck is dead, dost thou ever see his ghost at the foot of thy bed, holding a platter, asking thee if thou want cream in thy coffee?**

That's your girl asking me to cum in her face, not in her coffee

**Dost thou think that it is possible to be raped by a ghost?**

I think so

**Hast thou ever been raped by a ghost?**

Still waiting. This gives me something new to jerk off to. Thanks for the inspiration

**If thou ever got raped by a ghost, wouldst thou tell anyone?**

I would tell you first, so then you could tell the world. Is "beezebubbles" slang for "cocksucker?" That's what I heard.

**I don't know. I don't use nigger-language. If I ever found myself in a place that is haunted, and a woman's ghost is the inhabitant, I would ask her to strip for me in a seductive dance. I mean, if she's stuck there, she might welcome a little bit of kinky fun. It sure beats looking at the same walls all the time. Dost thou think that if more people were to ask sexual favors of ghosts that Internet porn would suffer great financial losses?**

It's free. You don't pay for ghost, but it is a nice thought. When you find one, send her my way so she will get fucked the right way

**Is it true that James Murphy wasted time practicing guitar to thy songs and then charged thee money for the time he spent doing that?**

No, he didnt charge us to practice riffs. Why you gotta bring up old shit? Last intervei, you were sorry for talking shit about James, and here we go again. You love the drama. Ever

think about having your own show, like Opra? You are almost as black as she is

**She is not black, She is a shitty shade of brown. Didst thou ever spend a lot of money on a recording that was supposed to be produced by someone famous?**

No. We like working with Scroats. Maybe you can help on the next album. That would be a landmark in music

**Thou dost have a very amusing way of describing Erik Ruttan's head. Care to share this with the readers?**

No comment. Your head might need to be examined. I know a few good doctors. I will give you some numbers the next time we meet

**I don't believe what I heard, but there is a story that thou were one of the GWAR slaves on their last tour. Did thou really prance around in a g-string and a leather mask?**

I would in a minute. I would try to fuck Slymenstra. She is my favorite

**I noticed that thou like to wear your hair in a very neat pony tail. Thy hair is perfectly parted down the middle. In America we have a very old television series called "The Little Rascals" and a much-respected character in it is named "Alfalfa." If he had a pony tale, thou would look just like him. He has one strand of hair pointing straight up, and I think that thou should adopt the same look. Thou will notice an instant change in the way you come across to the audience. Would thou consider letting me style thy hair in this fashion for a few shows?**

I would like you to comb my hair for me. Everyone should have a slave

**Thou may have taken the volume of the stage for granted. Farting on stage is like pissing in a pool. Thou are guaranteed anonymity. But I wonder if there might have been a time when the microphone might have been close enough to thy ass for a fart to ring out loudly to all in attendance. Has this ever happened?**

Not yet. I will let youknow when it happens.





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# Brain Damage Films



**What came first, your movie company or "Traces of Death?" Did the company form around the success of that shockumentary?**

My first horror video labe,l Dead Alive Productions, which is now out of business due to a partnership fallout with lawsuits and all that bullshit, was started in 1993 specifically to release the first in the brutal series of Traces of Death, so Traces of Death came first. After the overwhelming success of the first Traces of Death, D.A.P. began to also release feature horror films to the video rental business along with the installments, 5 total, of the Traces of Death series. D.A.P. would not have existed without the most infamous shockumentary!

**The name sounds very close to "Faces of Death." Were you planning to cheese off the success of that series? If you were going to make a great magazine, would you call it "Grimoire of Unsalted Deeds?"**

"Faces of Death" definitely helped bring reality-shock films to be a household name! Francis B gross discusses the different "faces" or way to die. The title "TRACES of Death" was derived from this thought - the viewer is going to watch glimpses or short scenes, very direct to the gore with little narration, so TRACES is the most brutal, depraved, puke-inducing, and flat out vile death footage ever seen.

**"Faces of Death" does have a stigma attached to it because some of the footage is rumored to be fake. To your knowledge, is the grisly footage in the "Traces of Death" series 100% authentic?**

It's not a rumor, it's fucking true! When I was a little kid watching it I thought it was cool shit. As I got older, and interested in film, I started to realize that it is impossible to get multiple camera angles of a "reality or shock" scene like an alligator attack. Years later, at a home video tradeshow, I met one of the producers and got the "insiders" truth about it. The company, MPI, which released them, did a fucking great job marketing the videos as the real deal. It states on the back of the Traces of Death Volume 1 packaging, "Absolutely NO Staged Scenes!" All of the vile footage is 100% authentic as far as I know.

**Watching "Faces of Death" fucked me up for a little while, maybe because I was too young. Death is not as dramatic, or pretty, as is depicted in the movies. But there is one piece of footage that I saw that filled me with hatred and with sympathy. A pig was tied down and some hicks burned it with a blow torch. I felt such pity for the poor creature, and at the same time, I felt**



**the deepest hatred for the hicks who burned it. I wondered how anyone could do that, to inflict that much suffering, and for no obvious reason. Well, it wasn't until recently that you revealed to me what that footage really was. It wasn't some hicks having sick fun with a pig. I'll let you tell the story.**

I have heard from many people about that pig burning scene. I love that the way it was put together. It disturbs the fuck out of people and evokes a feeling, be it excitement or hatred. If we had a "Francis B. Gross" style narrator, which I never liked, he would have explained that the pig was being burned by scientists to help in the development of ointments to help severe burn victims during the Vietnam War. The animal cruelty advocates love and hate that scene.

**I sometimes wonder about how cops come to terms with their own actions. I mean, if they write tickets, do they tell themselves that the people deserved the tickets? Does it ever occur to them how much they have ruined a person's day? Or what about arresting people? Some cops tell me that they don't feel bad at all because they really believe sayings like "Don't do the crime if you can't do the time?" But somewhere deep inside, the cop has to realize that he personally put the prisoner through a bad emotional experience. On the surface, it may be easy for the cop to dismiss, after all, the person is guilty. But what goes on deep inside? Well, that is one example of volunteering for a job that inflicts pain. What about the example of the burning of the pig? How can a man volunteer to do a job like that? What do you think about people who do such things for a living?**

Cops have it tough, a person gets pissed off at Cops for giving them a ticket or breaking some law, however, if the same person's house or business gets broken into and clean out by robbery, who does that same person call?

**An asshole.**

Back to the question... First, I do believe these men were not volunteers but employed to whatever degree to do the job. In this case I would think they kept their mental focus on the good that would come out of the tests on the pig, being a few pigs are tortured during tests so that thousands of fucking soldiers, severely burned by exploding Napalm or whatever, don't have to suffer as bad.

**Would it be too much extra cost to at least anesthetize the poor creature? In one of your collections you had a montage of people jumping from burning buildings. Because of that, I actually have refused high-paying jobs in New York because I would have to work on a floor that is higher than twenty feet from the sidewalk. It was strange to see that bodies don't explode into thousands of pieces when they hit the floor. Has your footage been studied by video game designers for the ragdoll physics?**

That is some crazy footage, and I don't blame you for not working in high-rise building. Look what happened during the 9/11 attacks, in this day we have more to be concerned about than just nature - fire, flood, earthquake. Terrorists suck! Anyway, it is interesting that human bodies will bounce like a basketball when falling from twenty stories.

**I had heard that there was a lot of footage of 9/11 in which bodies were falling, and other interesting moments. Do you have any footage like that? Would you be able to release it? I think that there is a really stupid automatic-reaction from people whose minds have been programmed by mass media. I had wanted to use footage of 9/11 in one of my movies because there is a 5000" tall woman who swats an airplane, and it crashes into a building. Instead of making computer effects, I thought it would be funny to use stock footage of 9/11, but I posted a message on an independent-moviemaker site to see what the general opinions would be about using the footage, and I was actually banned from the site. The only reason why I am not using the footage is because there is no stock footage. It's all copyrighted, and expensive, at least that's what I found out. So anyway, is that kind of footage a no-no for you?**

Nothing! I don't show much U.S. footage because most of the brutal atrocities happen everywhere else. The TV news talks about everything negative and will show you a small censored clip. TRaces of Death shows the uncensored, all-gore parts of the scenes.

**You've seen a lot of ways to die. If you could choose the way, how would you want to die?**

Quick!

**A sort of grass-roots marketing strategy is a great starting point, but it seems like that is your meat and potatoes. Is word-of-mouth really that effective for you?**

With over twelve years of film distribution experience, I have watched many companies get into this business and start off releasing horror films. They make some money, they fuck the producers out of royalties, and they go on to distribute action or family films or they go out of business. The Brain Damage Films Gore Hound Fan Club is the reason we are still in existence. It is the foundation of the company. The Gore Hounds are the loyal, hardcore fans of Brain Damage Films. I have been a supporter of Blood-and-Boobs horror films since I was a little kid. I fucking love these films!

**How is it that you can get your movies into Blockbuster and Hollywood Videos?**

It is not fucking easy! I submit all the films and only because I've been in the business for so long do they even look at the films.

**Have you been performing sexual favors with any of the acquisitions people there?**

If I knew that's what it took to get more of the Brain Damage Films on their shelves, I'd simply hire someone to perform those favors. Everybody loves hookers!

**Have you developed a similar relationship with any homosexuals at Best Buy?**

Brain Damage Films is about ready to launch into the retail market soon. I've never personally meet the buyers at Best Buy. Are they gay? Hookers wouldn't work very well if they are.

**I don't know and I don't care and you can eat my underwear. Is it true that having a movie in a place like Best Buy does not necessarily mean that people are buying it?**

That would be correct. All retail stores, places like Best Buy, simply put a certain number of the films out for sell like a grocery store does fruit. If the video doesn't sell, it goes back to the distributor. The Internet is another mystery to most people. Almost none of the web sites advertising a movie for sale actually have inventory of the movie. When someone orders the film from the web site, the web site orders it from Brain Damage Films, and I ship it to the web sites, the web site ships it to the person. Web sites are simply advertising they can get the movie, not that they have the, unless in this case you buy directly from BrainDamageFilms.com

**Has another company's fuck-up fucked you up? I heard that some company had deceptive packaging, and a kid bought a dirty movie from Best Buy, and as a result, a lot of independent films got tossed.**

I have heard many types of stories, but what has fucked us up is when big distribution companies put shitty, poor-quality, horror films into the retail stores. The horror fans spread the word that the films suck so the product doesn't make the retailer any money. Now the retailers think that all low-budget horror films suck. I agree most of it does. I have to watch 100 films before I find five good ones to release on the Brain Damage label. Attention film makers... MAKE BETTER FUCKING MOVIES! Attention Big Distributors...quit pushing shit films into the retailers!

**Mainstream people are rather intolerant of things that break traditional molds, and they are particularly unforgiving when it comes to independent movies. You are able to get your titles into some mainstream outlets. Are you afraid that mainstream appetites will spit you out, and word-of-mouth may work against you, or does the word-of-mouth of a poser not mean anything to your business?**

I learned when I was young that if you absolutely believe and love what you are doing, in this case production and distribution of horror films, then you will be successful. Hopefully that success will bring you some money also. I also learned through experience that it won't be fucking easy! The Gore Hound fan base is over 5,000 worldwide and growing fast. Recently Brain Damage Films started releasing films on the Brain DamageE label in the United Kingdom,



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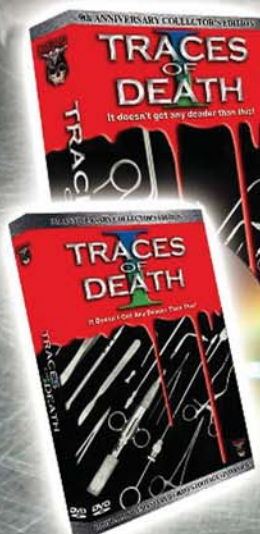
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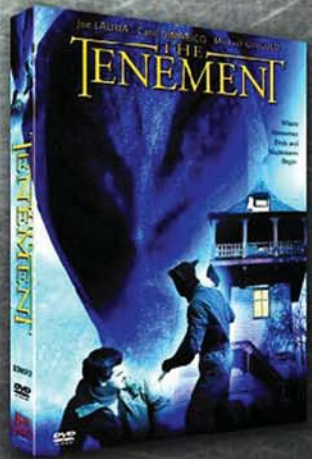
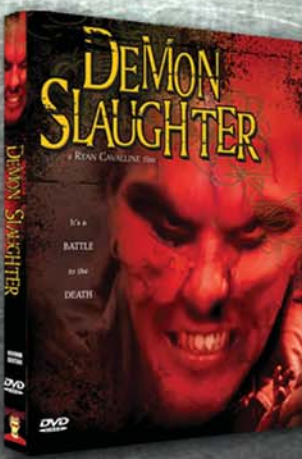
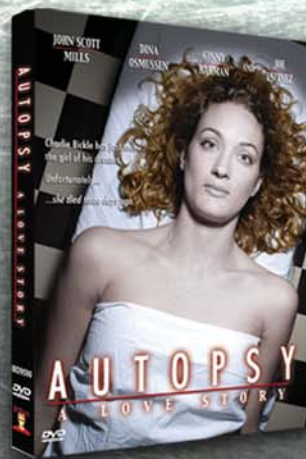
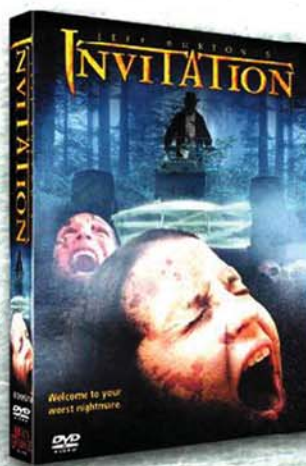
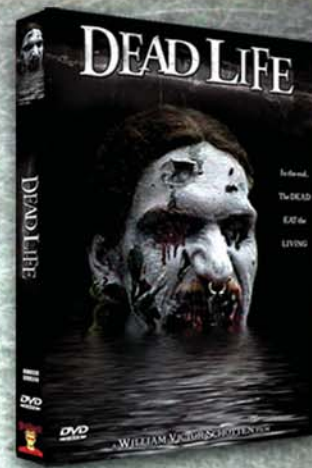
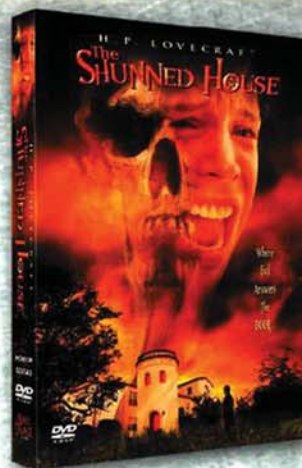
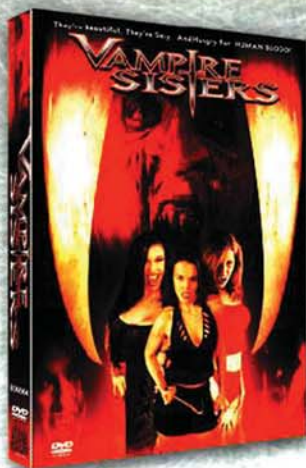
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**Ok, at this point, my tolerance for poor grammar and the butchery of sayings must make way for a short lesson. If you don't care about what people say, and you want to say it the vulgar way, say "I couldn't give a fuck." If you say "I could give a fuck" then you are saying that you really do care what people say. Hopefully that lesson sinks in. Getting back to the infomercial, what is worse, a big-budget movie trying to go for the independent-style, or a low-budget movie trying to follow the rules of the mainstream?**

They both tie for LAST.

**Have you ever had a movie that, according to you was an incredible work of art, yet it failed miserably as far as sales are concerned?**

No., I will make a movie that I as a fan will like and as a salesperson will be able to sell. It's a fine line but no matter what, I want to make a film that I will like. If I like it I will sell it - my movie or another producer's movie!

**I've recently started picking up horror magazines because I am venturing into that subject matter in my movies, and I noticed that horror mags adhere to the same policies that music mags do - if you buy a full page, full color ad, then the editor assigned the review of your products to people who like them, or who can lie and give a good review despite hating what they see or hear. You haven't started playing that game yet, so your underground strategies seem to be working. But will there come a time when you start submitting to the advertising-extortion in the big mags?**

Fuck that! Brain Damage Films will never play that game! If you or anybody else doesn't like a film, that's fine! I've paid \$8 to go to the theatre and watch a shitty Paramount or Miramax film. It doesn't stop me from going to the theatre or watching other Paramount or Miramax movies. Think... Just because the hot chick didn't kiss very good doesn't mean she can't fuck good, right? Be honest. That is my only policy. Fuck liars! ! Some reviewers and video stores have told me they get more business on product that is talked about negatively than when talked about positively. Either way it's just an opinion.

**A little birdy of yours told me that when someone at Hollywood Videos watches a movie, most of the time, if the first five minutes don't grab the acquisitions person's interest, the movie goes in the garbage unless it has blood or boobs. If the movie passes that test, the chain requests about 3,000 DVD's, and the producer gets .50 a rental. True or false?**

True in that Hollywood Video needs to see B&B

quick in the film and they will usually request 3000 DVD's. As to how much money the producer will make is all dependent on how well it rents.

**I've bought titles at big chains like Best Buy that were shot on consumer video. Yes, they sold for less than \$10, but they were total crap. It doesn't matter whether they were made with a cell phone or with 35mm film - they sucked. On another note, a big distributor offered to distribute, not to acquire, some of my titles, but the packaging would have to change. He, a person whose identity must remain secret here, told me that the reason why movies from E.I. get onto store shelves is because of the packaging. Bearing that in mind for my future releases, I actually went to Best Buy and spent a few hours studying the packaging of the horror titles that they carry, and truthfully, I do not see rhyme nor reason. There are some movies in there with absolutely amateur packaging. So what is the criteria. I will say it again, it must be nepotism, or homosexual favors.**

More than anything the film gets to the shelf of stores like Best Buy because of the relationship of the sales rep and the buyer.

**I have learned that religion is a touchy issue, and that commercial stores will refuse to carry anything that blasphemes. Even putting "Satan" in a title is risky business. On the other hand, having a title called "Jesus Christ: Serial Rapist" got me some pretty fast orders from Internet vendors specializing in hard-to-find movies, even after I told them that the movie was a joke and a marketing test. Well, that movie is, for lack of better classification, a bondage flick, so I guess that crowd is pretty happy with it. But getting back to the Jesus thing, why is that such a no-no?**

I don't handle films having anything to do with Jesus so I'm not aware this.

**So would you want me to make a movie called "Jesus, the Daughter of God?" A friend who worked in porn, as a distributor, told me that the reason why penetration is not allowed if a girl is tied up, is because of a bogus study in which the findings were interpreted as "if a guy sees rape-porn, he is more likely to vote 'not guilty' in a rape trial if he is on a jury." First of all, the research model is correlational, which means that it can only**

**show a relationship between two variables. It doesn't show causation. I could make a correlational study and proclaim that rapes increase in cities with more churches, if I wanted to. I know that conservatives in the government make bogus sex studies and then try to institute policies based on their interpretation. In one study, which may have been done during the Reagan administration, the team of "experts" consisted of such unscientific people as a priest. The study was a joke, and even in the face of actual real data that disproved the claims of the study, the panel proclaimed "We don't need data to support what we can judge with our own hearts" or something stupid like that. Well, some pornographers found a loophole, and they still have penetration. They will show the bound hands in one shot, and then a penetration shot that**





doesn't show the tied hands. But anyway, I was wondering if, in your experience, the word "rape" has had to disappear from movie titles. Can a movie with the word "rape" in it get into a big store?

I am not aware of this.

Some stupid christian bitch got my "Jesus Christ Serial Rapist" movie banned from Newbury Comics. If that movie were actually serious, then I would have used the event as a launching pad for a massive marketing campaign, but such is life. I really hope that someone ties her don and burns her, burns that pig. In other news, there is a minority explosion in big hollywood productions in which the most ignorant-sounding negroes are the smartest people in the bunch, or the most noble, or the most brave. There are negroes and spics in medieval fantasy, and other gneres in which they don't belong. How can a nigger be wearing armor when niggas never even developed metalworking? Even today, their tribes fight with sticks. We may speculate on why the trend exists, but that is not the point. The point is, is it taboo for a movie to show a negro or a spic being a stereotypical nigger or a stereotypical spic? It must be the case, because you wouldn't give me a contract for my Stereotypes movie. I thought you had balls, and that your company was based on balls. Backpedal now.

Big Hollywood productions put blacks and latinos into the films to try and get those races to spend their money in the theaters and then in rental/retail stores. Brain Damage Films only releases horror genre, and Stereotypes is NOT a horror film.

Distribution is a big concern for you and also for smaller fish. So, just how much female peepee can a movie show? I heard that if you see roast beef, you are not getting into a big chain.

I don't have any films on BDF that show the pink, so I don't know. I would venture to say that if you did show it, they would have a problem with it.

What do you know about The Horror Channel? I was told that it will grow like MTV, but then a naysayer said that many similar channels have sprouted, only to fail. No matter what the case is, I am sure that you are going to be involved. Do you have any scoop?

No

I like to own actual CD's, not CDr's, and I have never owned an MP3 in my life. I'm a purist as far as my DVD collection is concerned. Well, a friend was able to get The Lord of the Rings movies on DVD'r while they were still in the theatre. Somehow he hacked and got the screener versions. But I don't feel bad because I saw each movie in the theatre multiple times, and I did buy all the DVD's that came out officially. I just bought the bootlegs because I really loved

the movies and planned to buy the authentic versions when they'd become available. It has come to my attention that there are Internet sites that now allow a person to download movie content for a small price. I know because I had to sign a clause in a contract with one of the companies that bought the rights to some of my movies. Do you see this downloading of movies to be a big trend?

It is the future of distribution not only in the US but around the world.

File-sharing has affected some bands that I like. It seems that not many people love music the way that I do. They LIKE music, they don't LOVE it. So of course they won't care whether they are listening to an inferior MP3 or CD-quality. I think that a parallel is forming with DVD's. Although the files are more massive, connection speeds are fast. So my question is really this - are you afraid?

No. The music industry didn't pay attention to the Internet and has been financially very negatively affected because of it. The movie industry is working hard to make films available for purchase on the internet. Music would have been OK had they made it available to purchase in the beginning. People will pay a few bucks to purchase if it's readily available.

You are growing. Right now, as far as I know, if you like a movie then you will acquire the rights to it. But that only goes for movies that are finished. Will you ever get big enough for me to pitch a script to you and tell you that I need \$100,000 to shoot the puppy?

We are growing for sure and at this time only license finished films. I think we are about a year away from the financing outside projects.

This question is both for the interview and for me personally because we are business associates. You have a network of overseas companies that license movies. They are not constrained by the limitations of America. I can be a lot more over-the-top in my content. So, tell me the country that will pay the highest price for a sick movie, and then tell me all of the sick stuff that I can put in it. Tell me what they like. Tell me what they insist on. I will gladly take a couple of months and put something together on a chance that it would make good money overseas.

The Germany and Japan are the biggest international countries. They can deal with a lot but the quality of the production MUST be at least broadcast quality. Quality is what they insist on. Creature feature horror films will always make money.

Sometimes when we talk, you tell me that you are a sales person during the day, but you are a film maker at night. Do you really shoot feature films, or do you just stick to your Shockumentaries?

I love the Shockumentaries, but I have only

done feature films like Death Factory, Hell's Highway, and Goth in the past few years.

I had been told to tone down the tits and ass in my movies because some girls complain that they don't want to watch that. But when I probe, I find out that these complainers would never buy comedy DVD's, or even horror. So why should I listen to them? You shouldn't.

I know a lot of girls who just don't care about the tits and ass. Anyway, I've made a lot of friends with scream queens and stage actresses, so I have an abundance of nudity to use in my movies. Why shouldn't I use it?

You should.

But then I watch horror movies in theatres, like the re-make of the Texas Chain Saw Massacre, and those movies don't even have a bare knee, let alone a wayward nipple. So am I wrong to put tits in a movie? Advise me, mentor!

The reason the horror fans rent or buy indie horror films is so they CAN see all the GORE and BOOBS.

I rented a movie about Ted Bundy. I don't know too much about him, but I do know that he was quite sexually depraved. The movie that I saw may as well have been the Brady Bunch. It was tame. What the fuck? Have Americans really become such pussies? I felt ripped off. If I had the budget to make a movie about Ted Bundy, I assure you that it would have been the most disturbing representation of the man's deeds. Am I in the twilight zone? I thought that of all genres, horror is meant to cross the line, to delve into the bizarre.

You have people making these films for the wrong reason - just for the money. Don't get me wrong, everybody has bills to pay - so do I. But these people make a movie to make a buck, so they just brush over the vile parts of the story. My attitude is, make a cut version and an UNCUT version. So the Gore Hounds can see the real deal and the pussies can watch the cut version.

When watching a screener that someone sends you, what are the things that you look for?

I first watch the trailer to look for production quality - cinematography, lighting, audio, and acting. If all is good then I will watch the first 5 minutes of the film to see if grabs my attention quick and then it need to keep my attention though out the film. In other words a good script is important.

What are your favorite kinds of horror movies. Don't be vague. Do you like vampires? Do you like serial killers? Gore? Effects? What? What? What?

I personally am a fan of gore with some nudity. I like it in serious demented storylines, not fucking campy-comedy shit. I like the "villain" or "killer" to be female.





**Grimoire  
Girl #30  
Kerri Taylor**









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**All men hate the wretched.**

**How then must I be hated?**

Interview with Aldenon  
Conducted by Bill Zebub

# Cophnia

**When Cold Meat Industry started to send me CD's, I did not really understand the sort of "music" that was coming my way. It wasn't until I heard thy first album that I took that label seriously. The other acts seemed to be a bit pretentious, a kind of bullshit being sold as art. Hast thou ever thought the same thing about the earlier Cold Meat Industry bands?**

No... I come from the industrial scene to begin with, and I'm very fond of the early CMI stuff. I actually like it a lot better than much of what is released these days.

**The main thing that separated thee at the time was the total sincerity of the music. It instantly appealed to the mind and was a sort of paradox. Some of it seemed so familiar, and at the same time it was new and unique. What makes thee so familiar with the many states of consciousness?**

Without pretending to be an expert on different states of consciousness - I do take a great deal of pride in constantly changing and evolving. Most people have respected me for that and I will continue. I want to be able to use Coph Nia solely as an expression of my will. Thus I won't start a new side-project each time I create a musical piece that sounds a bit different than the ones I've done before.

**Of course, I learned about Arcana a bit later, as well as Sophia, which are trophies among my CD's. Cold Meat Industries has some superb music, in my opinion. Is Cophnia one of their top sellers?**

Yes, right now I think I'm among the top three, which is very satisfying since the debut came out 2000. That is not to say that I'm a young punk, but Coph Nia is still a pretty fresh act on Cold Meat.

**One of the things that really hit me on the "Shape Shifter" album was how masterfully spoken the unusual lyrics were. In America, pronunciation is**

Into the Garden I go  
With flowers made of bone...

**dying, and more and more consonants are becoming as silent vowels. Vocabulary also diminishes here, and I fear that in twenty years I will have to move to another country if I want to converse with someone whose manner of speech is above that of a retard. How is it that thou, a Swede, shames Americans with thy superior command of English?**

Well I have always had a talent for language. And also the fact that English is not my language makes me pay a lot more attention to getting pronunciation correct. But I have the same feelings as you towards what's happening to the Swedish language. People can't speak or write anymore. It's all very sad.

**Thou hast made some very haunting music. I wonder how thou doth prepare thyself when beginning to compose such things.**

I prepareth myself thusly: I pour myself a glass of wine and let utter pathos consume me! Seriously, I have no given formula for that. Sometimes I have a very specific concept in mind long before I start the creative process. Other songs are born out of "sound design sessions". Lately, as I've focussed on vocal songs, I have started with a very simple and basic musical idea. After that I make a quick vocal take which serves as the basis for the whole song. A lot of considerations go into the sound design stage, and I have certain ceremonial preparations for the final vocal takes. But it's not what some romantic sods seem to think... I don't raise Goetic demons to aid me in the studio!

**There are some moments in the music that seem like an evil mysticism of dark ritual. Of course, nothing is as dark as christianity because it is the most bloody and ruthless gang ever formed. It seems to me that thou art acquainted with Jung's archetypes, like that of the shadow. Is this true?**

I'm not very familiar with the Jung terminology. I have been meaning to study his works but

never gotten to it. But I am very interested in mysticism and ceremonial magick. The western magical tradition in general and Crowley in particular is definitely the main influence on my work with Coph Nia

**I have been exploring some of the works of Stravinsky, and the music seems perfect for horror. Every once in a while, I catch a similarity to his music in horror or action movies. Thy music is quite horrific too, but in a surreal sense. A schizophrenic may appear like a dullwitted person, sitting and looking at something with no comprehension, face showing no expression. Just dull. But, in that tortured mind, a powerful dread tears the person apart as his consciousness is pure nightmare, but no indication of the internal sensations are evident externally. The wretch suffers in silence. Thy instrumental pieces remind me of that a lot. Calmness and terror combined. What is the motivation for making such music?**

That is a feeling I very much enjoy to wallow in. Eire and brooding as opposed to "in your face" horror, violence and terror that so many others seem to prefer. Darkness for me is not negative or "evil" in any sense.

**Ah! I just realized that the name is actually two words: Coph Nia. What is the meaning, if I may ask such a standard question?**

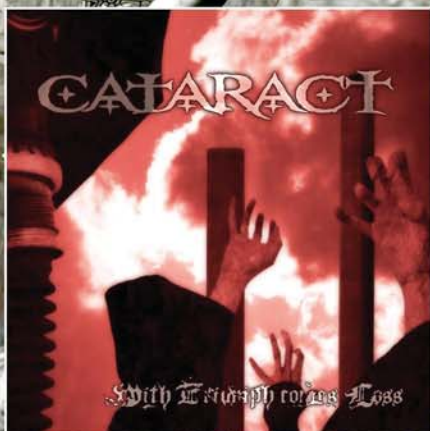
The words are taken from Crowley's 'Liber Al vel Legis', more popularly known as 'The Book of the Law'. The full passage reads: "I am the Lord of the Double Wand of Power; the wand of the Force of Coph Nia—but my left hand is empty, for I have crushed an [sic] Universe; & nought remains." AL III:72. To my knowledge Crowley himself never came up with a completely satisfactory explanation of the words, as he claims Liber Al was not really written by him, but received from an entity named Aiwaz. He talks about the wand in question as "controlling both the active and the passive", which leaves a lot of room for creative xxxxxxxxxx. Numerous people have put forth theories about the meaning of 'Coph Nia', mostly concerning its numerological properties. To tell the truth, I don't care very much about finding out what it implies. I chose the name mainly because of the mystery surrounding it.

**It must be hard to sell albums that do not fit any category. What measures art thou taking to make sure that fame comes to thee whilst thou yet live?**

I haven't had to do anything. My music has spread on its own merit. It's true however that anything released on CMI instantaneously moves 500 to 1000 copies, but after that you're on your own... I am very happy that so many people enjoy my work.



# God Dethroned



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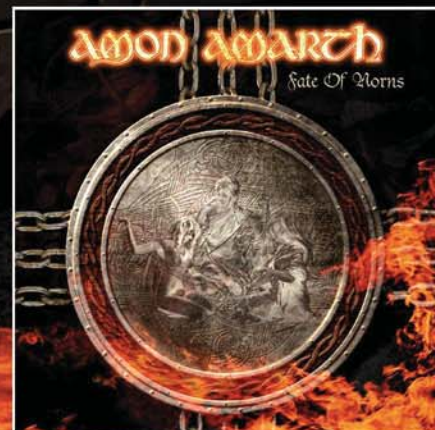
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That's right, I don't care. As long as I feel I can speak proper English I think it's okay to write the lyrics directly in English without even thinking if they make any sense.

**Why are there no songs about a boy who put his finger in a hole, sealing the weakness of the dam?**

Goddammit Bill, you just gave me a brilliant idea.

**I would like to invest in business ventures in other countries. Is there a market, in Holland, for wooden combat boots? I have not seen such in any metal catalogs there, and I think I would be the only one manufacturing them. Is this a good idea?**

Wooden combat boots? No one wants to be in the Dutch army so I don't think there's a market for shoes like these. Perhaps you can manufacture wooden shoes with secret places to stash your weed or whatever you've got to hide?

**Why wouldst thou hide wed in Holland? Is it still legal there, or did America force its own backward thinking upon thy humanistic culture? Such sorrow. Speaking of which, wouldst thou write a song about my tragedy? I drove my car into the Holland Tunnel, which exists near me. To my surprise, I did not end up in Holland when I emerged from the other side. Feeling pain invade me on all sides, I wept.**

Damn that sucks. I wish the Dutch never traded Surinam for New Amsterdam with the English. If history would have been different then Holland tunnel would still be in New Amsterdam and you would have ended up in Holland. Still, there are many traces of Holland to be found. Did you ever wonder why the Holland tunnel is called like that?

**Is it because someone is dense? Denser than water? I did not like the clean vocals "The Pathway" and I was very happy that they did not appear on thy new album. I would have spent a lot of money on tomatoes if thou ever did an American tour. So the clean vocals are thankfully gone. There is only one suggestion that I have. Do not rhyme. Follow that advice, and thou wilt improve. Dost thou heed, or scoff?**

What can I say, production-wise a lot of things went wrong on "The Pathway" so we have to live with it as well. You might be surprised how good my clean vocals sound in a live setting. You would have had to eat all those tomatoes, Bill. Actually there are clean vocals on Reason but you have to listen very carefully. If you find them you'll get a prize. Concerning the rhyming, I'm not the brightest of men so I have a hard time remembering all these lyrics. I heard somewhere all the medieval troubadours were able to remember the lyrics to the songs they sang because of the lyrics being in rhyme, so my idea was to do that as well. Just to be on the safe side and not forgetting the lyrics. Autocue like Ozzy uses is still a bit too expensive for me.

**Some advice. Study more and rhyme less.**



# Officiium Triste

**Thou art in Holland, a land famous for a thriving metal scene, and thou art signed to Displeased Records, which is known for demanding a lot of live shows from bands. What puzzles me is that thou art doom, and I wonder if thy shows are with other doom bands, or dost thou tread on the path of thy adrenaline-fueled countrymen? Surely the tempo change must confuse the uninitiated.**

We actually do not play live as often as we'd like, but when we get the opportunity, we play with bands from every style. There's just one exception. We definitely don't want to share a stage with all these awful goth metal bands that are so popular over here. I'd rather play our slow tunes to ten death metal freaks instead of 400 goth fags.

**I learned about thy band when I was navigating the Redstream.org web site. The description that was given for thy album "The Pathway" made me very curious, and Red Stream has very sensible prices, so I took a chance. Ironically, I received the album at the same time that Displeased Records sent me an advance copy of the new album, so it was quite a day of doom for me. Still, it puzzles me that I have not heard of thy band before this, and I consider myself a steadfast seeker of doomy things. What is the reason that thou hast eluded my piercing eye?**

I think Displeased didn't promote "The Pathway" as much as they've done with "Reason."

**Thy song, "The Scent of Flowers in Decay" has a very hypnotic cello. Is that thy favorite song? It certainly is mine.**

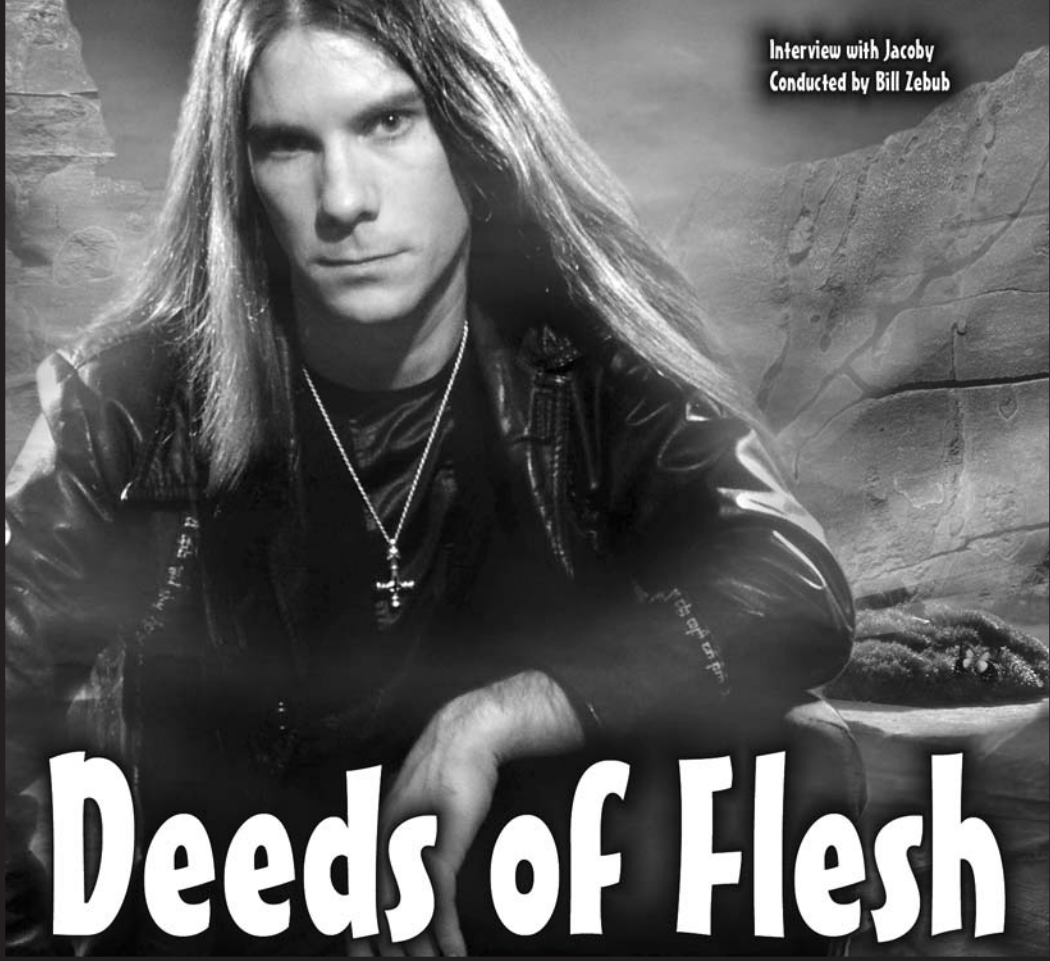
You know why the cello sounds so hypnotic? It's because it's all fake. It comes from a plastic box with keys attached to it.

**Thy record label is not aggressive about promoting outside of thy small country. Being that is the case, why dost thou not have lyrics in Dutch? Wouldst thou not be far more comfortable writing words in thy native tongue?**

What would be the point of singing in Dutch? Over here people hardly speak Dutch anymore. When I travel with the subway I hear all these young kids talking a kind of language I don't understand at all, so I guess it's easier to sing in English because the Dutch language is dying I'm afraid.

**Occasionally I find lyrics that indicate to me that the writer is not well acquainted with the English language. If there is no accent detected in the vocalist, and the lyrics are not written by a master of the language, the band may be perceived as stupid. The writer is stupid for writing such garbage, and the band is stupid for allowing it to happen. As a good test, the band should translate the words back into the non-English language, and if fellow countrymen consider the song to be stupid, it should definitely not be written in English, unless it is for a rap album. Hast thou converted thy songs to Dutch and faced the criticism, or art thou of no care?**





Interview with Jacoby  
Conducted by Bill Zebub

# Deeds of Flesh

**I have not heard of a Deeds of Flesh tour in a long time. Is America too wiggerized for a band to make any kind of money from performing live?**

Well I'm sure that's not the reason. Last year we just had better offers in different places. For example, we could have done a U.S. tour last summer, but we had the opportunity to go to New Zealand and Australia for 2 ½ weeks with Psycroptic. I'll take that trip anytime.

**Thy label, unique Leader, reminds me of another label that was formed by a death metal musician. But his pot-smoking seems to have clouded his judgement. If thou knowth the identity of this pot-head, reveal it not to the reader, for I wish not to shame the rascal. What I want to know is, what has kept Unique Leader afloat, while the other label is just a shell?**

Fuck man, that's brutal. Integrity man - one has to be picky in this music or else the whole fucking scene will be cluttered with human shit.

**Is it true that Eric is selling advertising space on his forehead?**

No, but I heard your girlfriend is selling space on her chest, and I have an ad I'd love to place on it.

**I do not like when the fags from the hardcore scene go to metal shows, and they seem to swarm to bands like thine because of the aggression and easy-to-swallow riffs. I think that anyone who wears a baseball hat at a show should have a traffic cone shoved up his ass, especially if it is tilted to the side. That must be some gay dream to**

**have a tuft of hair long enough to part on the side for a big homo comb-over, like a poser. Is there a chance that Deeds of Flesh will stand up and yell into the crowd for all hardcore homos to be trampled, or is that the official look of thy fans?**

Well, being in a band, I don't really give a fuck what our fans look like, as long as they're at the shows killing shit and supporting the music.

**Does Eric let everybody touch his head, or does he reserve that privilege only to people who have, or have in the past had, a shaved head?**

Does your girlfriend let everybody touch her gash?

**Is there any truth to the rumor that the original name of the band was "Grimoire of Exalted Deeds of Flesh?"**

You caught us man, we gave that a try but your team of lawyers threatened to shut down your operation.

**Has Unique Leader been called a "white power" label and forced to hire Mexicans in order not to suffer the propaganda of liberal newspapers?**

Out here in California we know nothing of White Power because white people only populate 20% of the state.

**Does the Dutch office have an American flag outside? Is the Dutch office called Unique Liederhosen?**

There is no more Dutch office. We had to close it.

**When a black person can pronounce the letter "r" dost thou view that as a sign of intelligence, or is the animal merely imitating human behavior?**

I refrain from racial degradation.

**In the scene, whose ass hast thou kicked lately?**

So far, we haven't made any enemies yet, besides some promoters who welch on payment.

**Hast thou ever considered luring a German record label into a partnership, stealing money from them, and then cutting off relations?**

Never entered my mind.

**Dost thou find thyself tormented by the unrealistic ideals of male movie stars? Is it hard to feel good about thyself when there is so little to compare between a star and thyself?**

Fuck Hollywood and the ideals of male movie stars! My idea of the perfect male movie stars are Pinhead, Leatherface, Michael Myers, Jason Voorhees and Bruce Campbell. I cannot compare myself to the legends of the macabre, I m just a mere death metal musician.

**Art thou sensitive enough to still date a girl after she gets fat?**

Hell yeah man, more cushion for the pushin. Although, once she can't get out of bed, I'd have to end it.

**Which ethnicity does aging do the most damage in women? I am only asking because thy region of the country is not known for its white population, and because of thy melting pot, I want to know which kind of woman is going to hit the wall first, in case I drink too much one night and find cuteness where it resides only temporarily.**

I would say the aging process is unkind to all women. That's why it is important to get em while their young!

**Hast thou thought of a way to harness the stickiness of some boogers? What makes one booger stick only to itself, rolling in the fingers like playdo, while another booger can join objects in a superglue fashion?**

You should pick your nose, then stick it up your ass.

**The world would be different if we plucked feces from our assholes the way we scoop out boogers from our nostrils. As absurd as that may sound, feces comes out in shapes, or in a runny mess, much like boogers. Does the similarity end there, or is there feces that is as sticky as boogers, and if so, how wouldst thou use ass-booger.**

I guess people like you pick their ass.



# The Meat Socket

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# REVIEWS

## **SIRENIA - AN ELIXIR OF EXISTENCE - Napalm**

If you can get past the weak male vocals that sound like a dehydrated homosexual, and if you can overlook the cheeseball riffs and the pop music, you might find a moment or two in which the soprano sounds good, but even when the woman sings, her melodies are pure corn. It makes no difference whether you bestow this or a dollhouse as a gift. No adult would welcome the gesture. But if someone you know is turning gay, this album will speed up the process.

## **JACK SLATER - METZGORE - CUDGEL AGENCY**

This album comes from a record label that rarely disappoints the death metal fan. Jack Slater has a strange approach. It almost sounds like a lunatic trying to compose a memorable song, rather than a sane person trying to sound crazy. So some riffs hinge on the side of musical sensibility, as does the solo guitar, but the overall blend is a descend into madness, and the ride sure is fun. Instead of sounding technical, the complexity somehow appears simple and easy to digest. It's only when you try to pick apart what's going on that you will fal on your knees and bow to these masters. As an added treat, the lyrics are Deutche.

## **DEMENTOR - GOD DEFAMER - OSMOSE PRODUCTIONS**

This is an amazingly powerful album! It's got everything. The vocals are brutal, yet unique to this band - you can easily tell them apart from others. The production is superb. The music is sick, packed to the hilt with feeling, and astounding in every respect. The energy is relentless. Easily the best album to come this way in a long time. You really have to hear this. Hail to the kings!

## **MOURNING ENDS - DIFFERENT WAYS - CIRCULATION RECORDS**

I'm not sure if this is a serious band or not. It sounds like the Bay City Rollers trying to attempt a style change, and as hard as they try to be heavy, there is still no way to be brutal and to attract homosexual preteens. I'm sure this album was marketed toward Americans because this is the country of imbeciles and anything, no matter how gay or niggery, will attract a loyal following

## **DESTINY - IN EXCELSIS DEMENTA - ADIPOCERE**

Very layered stuff here, sometimes good, sometimes gay. Keyboards seem to play a big role, and gives the songs a symphonic black metal feel, but when the guttural death metal vocals kick in, heaviness reigns. There are other types of vocals thrown into the mix, like a dash of black metal vocals, and a smidgeon of ultra homosexual fag-theatre vocals. Thankfully, the gay vocals only queerify a tiny bit of the album. Just pretend you are a victim of gay-rape and think of a happy place when these vocals fag-out your stereo. I think this band is French. Being French is exactly the same as being a fag, so we can't blame these "cultured" musicians for acting according to their nature - which is gay, gay, gay.

## **SHAPE OF DESPAIR - ILLUSION'S PLAY - SPIKEFARM**

These masters of doom change with every album, but not in the treasonous way that other bands do. These virtuosos stay within the realm of doom, exploring its many labrynths. Sorrow is limitless, and this band knows it well. For best listening pleasure, become well-acquainted with sadness, and in dark mood don the headphones that will take you to another world. Even with eyes open, this world will fade, and far will be the inner journey. Should even one happy thought intrude, the spell will be broken, and the special nuances will be lost. Yes, this music is richly seasoned with all manner of sonic embellishments, delighting the crying ear and opening the senses. Favorite elements of previous albums, like the ebbing beauty of Shades of... and the cold doom of Angels in Distress emerge throughout this new incarnation, bidding welcome to the devout fan. But so much more awaits. And whoever is new shall delve into the old upon hearing the magic of these songs. Such ice will our hearts be.

## **ATROCITY - ATLANTIS - NAPALM**

This band lived up to its name - they started out as a technical death metal band and then turned gay. What an atrocity! And then, after fagging-out for many years and exploring the homosexual lifestyle, they dare to say that they are metal again. The only thing that is metal about this band is the vibrator that never leaves the ass of the vocalist. That pussy is quite overdue for a querbashing, so if anyone would oblige, you will be eligible for a free beer and the gratitude of real metalheads. Some fags can't get the hint - Tom Gaylord Warrior went on a homosexual rampage, and so did David Vincent. They can never come back to metal. Turning gay is just something that metal doesn't forgive. This album should be avoided unless you want to kill fags and need to have some pictures to verify the identity of some homosexuals.



## **PHAZM - HATE AT FIRST SEED - OSMOSE PRODUCTIONS**

This album sounded like one of those things that are OK to listen to while you're waiting for the next band to come on when you're at a small show and the guy in charge of the music selection has absolutely no taste in music but occasionally picks a song that isn't too gay. It's the same phenomenon as when you think a girl is cute because she's hanging around with nothing but fat pigs. Compared to the heffers, she's not bad, but if she were alone at a bus stop, you would have no problem plowing your car into the puddle at the curb to give the pig her much-needed mud bath. So, although this stuff would be a welcome relief if some fag were cluelessly playing bullshit music at show, you wouldn't go out and buy the album. If I had heard this CD on a day when I had to write reviews for gay bands, I might have given it a sweet write-up out of sheer gratitude. But as it stands, I don't write for Anvil, or any other pseudo-underground rag, nor do I get pressured to give an album a good review because the record label paid for a full page full color ad. Therefore, I will sum up the album rather honestly by saying that it was almost too mediocre for a review of more than one sentence. A better name for the album would have been "Vanilla."

## **DE LIRIUMS ORDER - VICTIM NO. 52 - WOODCUT RECORDS**

It could be appropriate to say that this band has an old school flavor, but I can't place it. It's on the tip of my tongue. Oh well. I think what's at work here is the same kind of feeling I used to get when I took a chance on an album and it paid off, back in the days when clearcut definitions didn't yet exist. Don't be gay - I am not wishing for a return of those days, nor am I saying that this band is retro. The kind of upbeat energy that is on this album doesn't usually appeal to me, but there's something about the way that it's presented that keeps me listening. The vocals didn't gay-out, or go for the weak Swedish-metal fake-death approach, nor did they opt for the homosexual black-metal style - these pipes are in the manly range and never leave. Maybe it's the excellent production that keeps my finger off the eject button. Maybe it's the original flavor or talent. Who knows? This is not bad, and if you're not stuck paying for an abortion this month, go to a store that isn't pussy about imports and slam some cash on the counter.

## **MIDNATTSOL - WHERE TWILIGHT DWELLS - GAYPALM**

If you see band pictures, don't be fooled by the hot chicks. The girl on this album can't sing, and no matter how processed her vocals are, she still sucks. Unlike her chest, her voice is flat, and so is the music.

## **ELLIPSIS - FROM BEYOND THEMATICS - ADIPOCERE**

Normally, anything that even smells like power-metal gets tossed into a "to-be-slammed" pile, but I was distracted and couldn't shut my CD player off in time. It's a good thing, because then I would have missed out. The vocals remind me a lot of Messiah Marcolin so my Candlemass soft spot made me give the whole album a chance. I would have said that this is a solid piece of work, but there are parts of songs that go the cliché route, probably because these guys can't differentiate between melody and pop. Look at Candlemass. They spun melody in ways that still were heavy. Going soft is the wrong way, pal. But don't let me shit all over this band because the album is actually good. It could have been ground-breaking, but maybe that will happen next time. If I had paid for this, even at an import price, I would still be very happy. If the next album isn't perfect, then this CD is going up someone's ass.

## **VISIONS OF ATLANTIS - CAST AWAY - GAYPALM**

There is a massively gay tendency of fruity bands trying to wave the banner of "female vocals" and this blight must end! If you don't have the crushing heaviness of Funeral, please indicate that on your album. That is the only way not to get punched in the face for fooling consumers. Warn the prospective buyer with lines like "This makes the gayest of ABBA songs sound manly, by comparison!" Yes, the music on this album is so unbelievably gay that not even a muppet from Sesame Street would dance to it. If you ever saw some of the entertainment that is provided to troops at war, you may wonder "How does that band not get boo-ed off the stage?" Well, the soldiers are aching for any kind of fun at all, so they suspend their heckling. But I'm sure that if this band played in front of socially-deprived soldiers, not only would the band be jeered, I am pretty sure they would be shot. Almost every song on the album has a part that sounds like some sort of national anthem, and my head is full of images from propaganda videos of the most gay-looking stooges with ultra-neat hairstyles standing proud and feeling the deepest homosexuality for their country. For a person to like anything about this album, there has to be a total absence of taste, understanding, intelligence, and heterosexuality. If this describes you, then get this album without delay, and pay for it with the fake money from the game of Monopoly. Use only the pink bills.

## **NATRON - LIVID CORRUPTION - HOLY RECORDS**

People don't seem to be aware that this band is brutal death metal. Don't be fooled by the record label. This is pure sickness, a bit on the technical side, but in the manner of Canadians like Cryptopsy.



## ELIS - DARK CLOUDS IN A PERFECT SKY - NAPALM RECORDS

Off-key, untrained, and annoying female-vocals come from this band, which, by all appearances, all want to be girls, but only the heffer who sings has real tits, and judging from how fat her ass is, her tit's will probably sag all the way to the floor as soon as her bra comes off. Why call it a bra? Call it a fat-dam, after all, that's what it is. Gone are the days when you could protect yourself against dance music by tell-tale signs. These days are rife with fags who disguise themselves as actual musicians, but they are just the instruments of gayness. Verily, the guitar in this band is just there for looks, and whenever a string is plucked, the homo makes sure not to hit too hard, lest he break a nail. So if you are brainless and you sing yourself a happy song because you are too shallow to ever have a sorrowful thought, then clap your hands like the fag you are and get this queerest of albums. Check out your own ass in the mirror as you prance around in your faerie kingdom. If this band were a virus, its name would be AIDS!

## DARKWELL - METATRON - NAPALM RECORDS

The first album I heard from these fruitcakes was a mediocre, lifeless, and half-assed attempt which occasionally had some entertaining female vocals. Their follow-up album went straight to homoville, and now the band made sure to be completely exiled from metal. They hired a female impersonator as the new vocalist, but we can all tell by the style of music that the music is intended for fags, and is composed by fags. I don't know if the head of the record label had a head injury which altered his sexual preference or if Austria is going through some sort of homosexual revolution, but they coincidentally hired a publicist who has a lisp, and when he calls, he doesn't even say he is from Napalm Records. Is any other writer out there suffering the same confusion? The phone rings, and some lisping fag breathes heavy while saying, "Hi, this (thith) is (ith) Nathan (Nasan) from Metal Gayniacth (Maniacs). I would be tho (so) touched if you would give me thumb (some) coverage." Did a gay bar go out of business and I'm just getting sent the CD's that used to be in the jukebox? Is "Dark Well" really the band name, or just the nickname you gave your boyfriend's ass? If you like Broadway musicals, long walks in the park with a man, and putting a banana in your mouth, then get his album at your next HIV test.

## SETHERY - KHOLERA - WOODCUT RECORDS

Black metal vocals riding atop some very musical metal here. I was in the right mood to listen to this kind of stuff. If I were looking to satisfy my death metal needs then this album would have been used as a frisbee. The thing that keeps this out of the garbage is the interesting production. Yeah, the gay black metal vocals kill it, but the music is decent.

## VICIOUS CIRCLE - THE ART OF AGONY - NEGROBLAST

You may ask yourself, "How can a band with such an unoriginal name make original music?" If you open the CD insert, you will read lyrics like "Life is the hell I fight/ Hell is the fight I'll win." Ok, that is almost enough to send the CD to the garbage before it even gets a listen, but something made me stick in the stereo. Are you expecting a plot twist here? Here's the plot twist - sometimes you CAN judge a book by its cover. Stupid band name, pathetic lyrics, pictures of band members that look like they were posing for an upload onto a gay dating site, and lifeless technical music that has the homosexual drum beat that makes fags in hardcore pits dance like niggers - I'm surprised that the CD didn't come with a vibrator called "The Anal Rocket" but that is probably available in the retail version. How fitting that as I was reaching to hit the eject button, the last words I heard were "I am the king of shit." yes, you are.

## TVANGESTE - FIRESTORM - NEOBLAST RECORDS

Operatic vocals usually excite me, and they have a way of making whatever music is behind them good, but this band truly tested the limits of the phenomenon. Nothing could make the cornball riffs, pop-music keyboard, and weak male vocals anything other than what they are - shit. There is no beauty-and-the-beast contrasts. It's female vocals interchanging with a gay dwarf. I think the male was trying to go for the black metal vocal style. If I inhaled helium and worked as a gay prostitute and found myself being strangled in a dark alley then, I would sound like the male vocalist on this album. Thumbing through the CD insert to find clues to help me figure out why this band is so bad, I discovered that it is actually a group of Russian jews. It seems that they must have tried to bargain for the rock-bottom price to record their album. You get what you pay for.

## URSHURARK - PANDEMONIUM THEORY - BAPHOMET RECORDS

The band pic shows a gay guido hangin out with long-hairs.. I would ask that guy to wear a mask, or better yet, to hide behind a tree. I am testing the theory that gayness can be avoided by heeding tell-tale signs. Perhaps the lyrics could tell me something. As I read "Trapped in a grave with a pole in my heart/ sometimes I think to somewhere to break my cross" I had a feeling that maybe I should not put this into the stereo, but I did not listen to my inner voice. What I heard cannot even describe. Suffice it to say that it is exactly what you would expect, based only on a gay picture and stupid lyrics. Does it matter that I describe to you every nuance of a pile feces? You still won't put it in your mouth.



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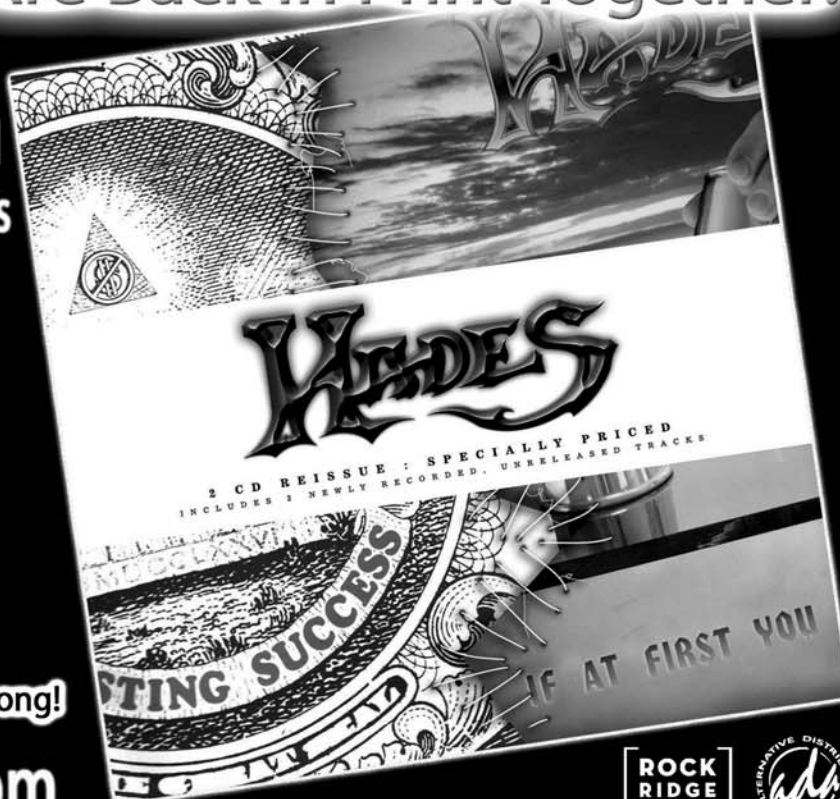
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INTERVIEW WITH KELL  
CONDUCTED BY BILL ZEBUB

# Pessimist

**Let's begin with the name of the band. I heard the original name was "Piss Mist" and the band from Ireland contacted you and said cease and desist, we have the name. Is that true?**

See, that's a rumor that actually got started in one of the pubs in Ireland during the European tour. There was a band there that was called "Piss & Mist" and they thought the name was just too similar, so we had to change it.

**So who thought up the name "Pessimist"?**

I did.

**So what were you doing? Were you reading the dictionary for words that sounded cool?**

No. I asked somebody what is the meaning of somebody who is obsessed by darkness, always sees the dark side of things... because that was kind of what I was into at the time.

**Then you saw the word "Don Decker" and it was already taken.**

No, Decker's cool man.

**Why? Are you afraid of him?**

No. We get along fine.

**Did you ever speak the word "pessimist" aloud and thought to yourself, "Wow, this word begins with the letter 'p'? Those kinds of words don't really strike fear audibly. It's not like "cocky". That feels pretty brutal to say. But "pessimist" is kind of like a soft word.**

Man, that's harsh.

**The band was not your first time being in the spotlight, correct? Didn't you win the Kentucky Howard Stern look-alike contest?**

That wasn't in Kentucky. That was in Delaware.

**Have you ever seen the movie "Heavy Metal Parking Lot"?**

Yeah.

**Just as a brief description for people whom haven't seen it, it's not really a movie. It's more like ten minutes of going to the parking lot of a Judas Priest concert in Baltimore. I never expected to see peo-**

**ple who looked so inbred. Their eyes were either too close or too far. The ears are another horror story altogether. But you are from that area.**

Uh, no. I live here now, but I'm not from here.

**So what's going on? That's just really harsh on the eyes.**

The people who aren't ugly enough to live in New Jersey... they send them to Maryland.

**I heard that you are the originator of the band and that you kicked everyone out.**

Pretty much.

**Is that because of your pessimistic attitude? Tell me something juicy. Don't tell me it was a mutual agreement and that you're all friends.**

Of course it was different for each member because no two assholes are the same. For some, let's just say I was tired of them wanting to live the rock star lifestyle and having the perks of playing with a band without doing any of the legwork. I was tired of them riding on my coat tails. You've heard the term "musical differences." Some people were into playing more sissy music.

**So nobody tried to steal your girlfriend or anything like that?**

Absolutely not. If they did, I don't think they'd be around.

**Did anybody come out of the closet? Is that it? Because you are a handsome fellow.**

Oh well thank you. Wait a second. Are YOU coming out of the closet?

**No. I've never even been in a closet. Have you discovered your girlfriend's G spot?**

Oh yeah... years ago. we're married now, actually. She's my wife.

**So you're one of the people who can claim that the G spot is not a myth.**

No, it's not a myth.

**So what led to the discovery. Did she know about it beforehand, or are you the one who paved the way?**

I read about it in Playboy magazine.

**What helped? Were you very communicative?**

It's kind of private.

**Well you know, because you're a role model I thought that your bravery in breaking through that macho exterior... being tender with your partner... I thought that if you could influence people that way. You should forsake privacy for the enhanced orgasms of the women out there.**

Let's not forget that I have a mean nasty reputation to uphold.

**Yeah, but the Grimoire is about breaking through the exterior. Tell us how you broke through the frigidity of your mate.**

My wife's not frigid. Let's just say she talked me through it.

**Was she on her stomach?**

No.

**Were you on your stomach?**

No.

**Were you on her stomach?**

Almost.

**Speaking of dick, on the first album, there were choking-on-a-dick vocals. I'm kind of sad about that because the music isn't black metal, but it seems that the black metal vocal approach was favored and the death metal approach was discarded.**

No. I would hardly use the word "discarded". The higher screechy vocals



were really more of a grind core approach. If it came across as black metal... allish...

**Are you trying to say that they were more like the high end of the Carcass style?**

Yeah, that's what they were intended to be. A lot of critics and fans alike have labeled us as black/death, and sometimes for convenience we use that tag. My roots come from Possessed and Destruction.

**Do you think they were able to find the G spot in their girlfriends?**  
I'll give them the benefit of the doubt. I don't think it's that hard to do.

**Did the main vocalist get thrown out, return for the second album, and get thrown out again?**  
Yes.

**Life with you is a game of hopscotch.**  
When some people are not dedicated enough to pull their weight, what else could you say about that? You give somebody a second chance, and when they bite you on the ass a second time, they're gone.

**You'll agree that the vocalist is sometimes the signature for the band. Do you think that he was a little cocky because he was the trademark?**  
Falsely so. In his own mind, yes.

**Let's get into the personality of Kell. Can I call you Kell?**  
Yeah, that's ok.

**Is your last name "Ogg"?**  
No.

**Are you a racist?**  
No.

**So you're not the person in the band who, when interviewed, wished there were a cereal called "Special KKK."**  
No.

**By Kell Ogg.**  
No. That's a good one.

**What do you know about a soldier's training? Does it fascinate you in any way?**  
If I had an opinion on it, I'd say that it's obviously disciplinary and it's designed to create a stronger, more focused individual.

**Part of a soldier's training is survival. Where is this going?**

**Dude, when they're caught behind enemy lines, they have to know what to do.**  
Ok.

**They have to find out which bugs are edible. They eat bugs for protein. Would you be able to do something like that?**  
Sure.

**I think anyone would be able to do that if you really need nutrition.**  
Yeah, if you're talking about survival.

**So I'm glad you said that because when I see these commercials for feeding children and they point to African villages, the commercial tries to get your money to feed allegedly starving children, but I noticed that the children have these massive flies landing on their faces. They don't even swat them. So the bugs are not on guard, really. So if they just reached up and grabbed a bug, they would have an hors d'oeuvre. So I think that instead of sending money, we should send them fly paper.**  
Yeah, that's a great idea.

**They can't really get my sympathy because they can help themselves. They're lazy niggers. If they just lifted a hand and took at least one of the three dozen bugs that are constantly buzzing around them I think that would be great. Some people might object to the idea of human-vermin eating vermin, but Africa is already known for cannibalism. So I'm glad we cleared that up.**  
I agree fully, man.

**You are definitely a man who is aware of hunger problem across the world. I'm glad about that. Is Lost Disciple Records a gay label?**  
No.

**Did you get signed to the label because you taught Rich how to find his girlfriend's G spot?**  
Oh man! See, that's messed up because I know I know Rich's girlfriend and I can't...

**Does she look at you thankfully?**  
I think she wanted Rich to sign us, is what it is.

**I know! See? You think I don't know anything about metal.**  
It's because she like our physiques.

**Is it true that you were offered a contract from Necropolis Records, but Paul was very offended when you refused to add sitar parts. Paul is a very devout Hindu, and you offended his sensibilities.**  
I didn't know that about Paul, but if it meant a deal with Necropolis Records, I would most certainly add sitar parts to all the songs.

**You are also loyal to England, and he is mad about that because England held Tyranny over India for so many years. But I can see that this is putting you in a bad position, so if you ask me as a friend to stop this line of questioning, I'll move on.**  
Yeah, please Bill, because I can't answer any more on this subject.

**You avoided this question before, but I'm going to ask you this again... I heard that you were going to be signed to Red Stream after the Necropolis deal broke because Red Stream and Necropolis are cultural enemies. They are violently aspected toward each other.**  
Didn't one of them burn the other's house down?





**I can't discuss that because the issue is still pending in a court trial. Some people say that I did it and I left a Red Stream t-shirt behind. The world knows by now about Pat's home situation.**

It's really sad.

**Yeah, he doesn't have to pay rent to live with his mommy and daddy, but he does have to care for the family donkey, named "Pierre".**

Yeah, Pierre.

**And when you came over to the barn and went over all the plans, you were chewing gum and it ran out of flavor. You discarded the gum and it landed on the fur of Pierre, and Pat went banana's because it's a lot of work to care for a donkey and you know how hard it is to get gum out of hair. Not even a whole jar of peanut butter can help.**

That's definitely a French donkey.

**But you were mad at the same time because you were chewing Trident bubble-gum-flavored gum, but it's only bubble gum flavored... it doesn't have the characteristics of actual bubble gum. You can't blow bubbles with it. It's chewing gum, that tastes like bubble gum, and you didn't didn't realize this and were completely hoodwinked because it was recommended to you by Pat to chew that gum because he believed the dentist hype. So the two of you started fighting. Do you want to talk about that, or is it going to be decided in court?**

It's supposed to settle out of court. Our attorneys have told us that it's ok to comment on the situation. It was tragic, really.

**Were you disappointed that Pat was pulling your hair like a girl?**

Yeah, it really hurt my feelings.

**I'm glad that the two of you have no problem defending what you believe in. He believes in the care of his donkey and you believe that if it tastes like bubble gum, it better damn well give an hour's worth of bubble popping pleasure.**

Especially when the bubble gum is offered to you by a label who's propositioning you. The whole trust factor went right out the window, man. Of course, once Pat saw what happened to the donkey he just went ballistic. He started cursing in Arab.

**Oh that's right! He's Pakistani, and they're enemies with India.**

That explains Necropolis and Red Stream.

**So at which point after this did you discover Rich's girlfriend's G spot?**

Rich and I had met in an AOL chat room and we had both claimed to be 16-year-old lesbian girls and we arranged a meeting... and once Rich's girlfriend saw what I looked like, she convinced him to sign us to the label.

**Was it a verbal contract, and were the verbs "Oh Kell, Oh God, Uh Oh Kell, get it Kell"?**

Um... no.

**How did you find the strength to stay away from the gay piano that Virginian pseudo-European bands love so much?**

Virginia?

**Aren't you from Virginia?**

No. Maryland.

**Same thing.**

Actually not. There's a bit of hostility for several years now between the Virginia and Maryland scene being as we're both kinda on the outskirts of D.C. It's deep-seated in the community for years and years. It's kind of a jealousy thing. They seem to think that we're rednecks and uncouth.

**Well Baltimore convinced me.**

Just look around. But then they have the reputation of being spoiled rich sissies. I don't follow any of that. We are friends with lots of bands in lots of different states.

**Does King Fowley personally support you?**

Yes.

**Does he athletically support you?**

Yes, King Fowley is a great athletic supporter. Don't fuckin' print that, dude! I'll get so much shit for that. I'd rather not ....

**Should I put it as a pull-quote at the top of the page in the biggest lettering I can?**

You can do that as an editorial comment, but not something that I said.

**Ok. I promise not to print it.**

King Fowley's done a lot to support this scene over the years. Sure, he has a reputation for talking a lot of shit. I believe we're friends, and in fact, wee appeared on one of his compilations back in the day when wee were first getting our start. That did a lot towards getting our name out there.

**Did you ever show him how to find the G spot?**

No. But then again, there's never enough chicks at one of their shows to worry about that.

**Is it mandatory for a man to have long hair in your band?**

No.

**So why don't you ask one of the guys from Deceased?**

Actually, our new bassist is kind of a skinhead guy with long hair just in the front.

**Does he wear mascara?**

No, just spandex. He draws the line with the make-up.

**So at your shows... is there a sign that says "NO QUEERBASHERS ALLOWED"?**

If there was a sign at one of our shows, it would say, "Queerbashing Allowed".

**Ok, maybe we should close this interview with some more straightforward musical questions. Will you still be wearing a bullet belt on the next album?**

It's a studded belt.

**Do you tuck your shirt into your pants?**

No, but former members of the band used to do that and it looked gay.

**Yeah, you have to talk to these people about what they project. You know, like an earring in the right ear is just like asking for gay sex.**

You can't go on stage looking like you just rolled out of the fag underground. It's not about that. Our new drummer is the fastest that we've ever had, so that's going to change us a few notches. Vocal-wise, myself and the second guitarist are going to be splitting vocal duties... both highs and lows. You can expect some less of the highs.

**Any butt bongo?**

Yeah, that's a great idea. It's going to be even more technical. One of the things that happened...

**Do you think that one of the reasons why King Fowley punched Jeremy (from Broken Hope) was because while King was talking to you, Jeremy was trying to find his G spot?**

I don't know. We were on stage when that happened.

**When Jeremy found King's G spot?**

When he punched Jeremy.

**What happened to Ralph?**



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# DVD REVIEWS

BY METAL MONSTER

## The Girl Who Shagged Me

This should have been labeled a "horror" movie because I have never been so disgusted by anything on TV before. While I am quite fond of do-it-yourself videos, this movie is just too primitive for even MY tastes. The cover art boasts that this was filmed in London, but it's more like it was shot in Israel. This all-jew cast display poor acting that is only appropriate for a porno, but a porno this is not. It's got the most pathetic fake-lesbianism I have ever seen, probably only to be rivaled by another title from this "movie" company. And who the fuck cares about two girls PRETENDING to eat each other out? The girls aren't even hot. The casting director either had beer goggles or he couldn't afford anything other than slobs with fake boobs. Even the main hag is nothing more than a plain-Jane with a dumpy ass. How can an ass be big and flat at the same time? The only reason why I checked her out was because I couldn't figure out what was so wrong with her body. It's not that she is practically tit-less. It's that her ass seems to end at her knees. Her shapeless buttocks melt all the way down her thunder-thighs. I just don't understand what the reason is behind her gracing so many movie covers. Maybe there are enough fat, nerdy types out there who don't really know what a girl looks like. But even if she were hot in some way, her annoying over-acting would kill it. The background music is so bad that it makes elevator music sound good! That, and the really cheap sound effects, make me wonder if maybe there is some joke that I don't understand. Is this movie so unbelievably bad on purpose? If it is, then what's the point of it? It's not funny. It's irritating. So these are the kind of things to expect. It's quite obvious that the title of the movie doesn't have anything to do with the plot, which would be OK if the girls in the movie were attractive. A better title would be "The Girl Who is Dumpy." I have never seen the original film that is apparently spoofed by these amateurs, but I know that it is rather lame to try to eroticize it (especially with non-erotic girls). There isn't a single person on screen who has any charisma. None of the attempts at humor succeed (that is, if these people were actually trying to be funny). It seems that whoever put this movie together must have read a how-to book about movies, but used the ultra basic examples as real instructions. The only transitions that occur between the boring "action" are uninspired shots of some "U.K" property. I would bet that these "shots" were copied from travel agencies. The plot, if any, never moves. Don't be fooled by the cover.

## NECROPHAGIA - NIGHTMARE SCENARIOS

It doesn't matter if you love the music of Necrophagia or hate it, the thing you must ask yourself is, do you like boobs or hate them? If you like boobs, it's not enough. You have to be a totally sick, twisted fuck! Does that describe you? While not as full of erotic horror as the last DVD, this new offering is a bit more bizarre. Watch music videos that will never make it to TV.

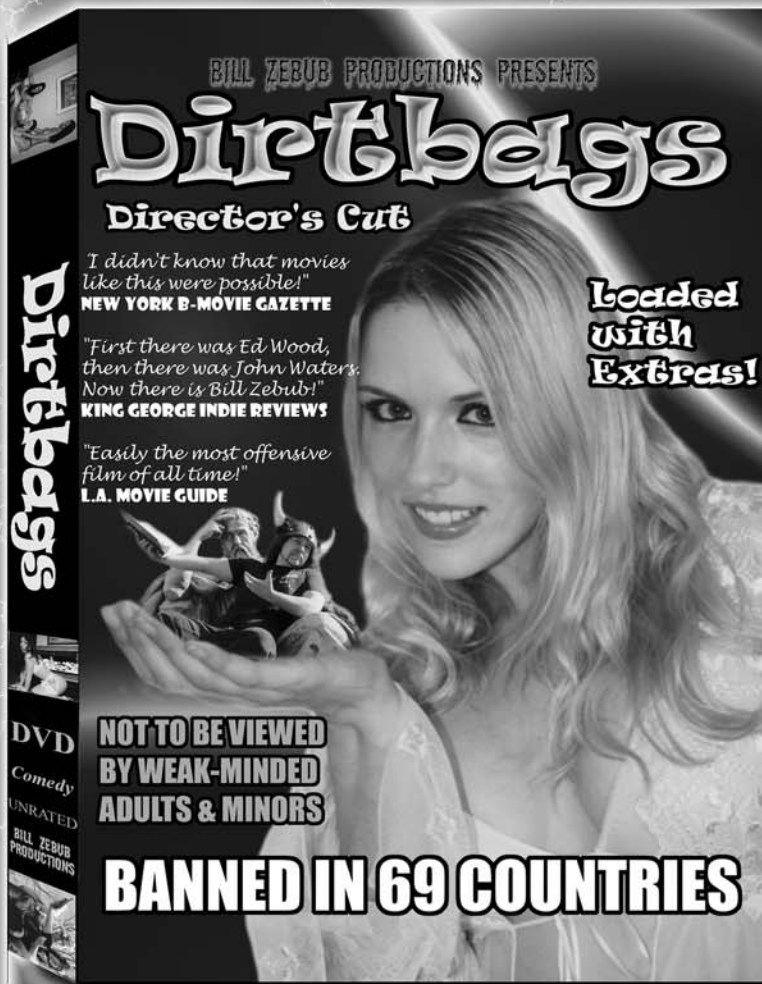
## Frankenstein (Hallmark)

This is yet another false movie that claims to be true to the book. Don't waste your money on this one. It is only about 15% of the real story, none of the footage is in any way entertaining, (and fans of the book will be furious). The novel was written in the ROMANTIC style, so impossible things happened without the author's explanation. Romantic writers were more concerned with emotions, not mundane details. The making of the monster was NOT important to know. The book never described a stupid contraption, or lightning being the secret of animation. Mary wrote such woeful descriptions of the monster's sorrow... the only sorrow of this movie is that it was made.





# Bill Zebub's Videos



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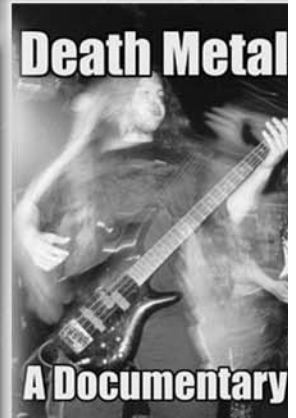
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# Jack Slater

**Is Metz gore thy only album? It is the only one that I have heard.**

Metz gore is our second album. We released our debut album called "Playcorpse" in 2001 with an other label called Gernhart Records. Not very famous..

**The photogrpahs in the CD insert shot the band as homeless people. Is that a mesage about America or about Germany? I think it is about Germany, because over here the homeless people tend to be schwarz.**

We do not have any mesage. We do not want to change the world. These photographs shall inspire your fhantasy to, let's say, whatever. We just fell in a mood to look like homeless, drink-ing, poor.

**Didst thou ever mitmachen in Wacken?**

Yes , I did, but as a fan, not playing with Jack Slater. Wacken is a quite comercial thing, and so we are not big enough to perform on it. We are too poor for them! You know now what I mean?

**Is Jack Slater a person who is famous? It is a strange name for a death metal band.**

Hmm, a good question. May a whole band be a person and even famous? We are defintly not famous but maybe a person. Yes, we are a guy that is a bit schizophren and switches between five characters. You know, sometimes he wants to fuck girl, then its a man, then it's a dog, then it's a stone and finaly it's statan himself - .you never know andthen it's a girll again that he wants to fuck.

**That's not schizophrenia. That is a pseronality disorder. How strong is German beer? In America, it is usually around 5% alcohol.**

So it is the same strength, but I think our orange juice is a bit stronger than yours.

**Wo hast du ubernachter, als du zuletzt ver-reist bist?**

I have ubernachtet in a girl's house that is a friend of mine I visited London some days ago and had also a nice dog to share the bed with.

**On the Metz gore song, there is an intro-duction that sounds like a German Golem. But I do not remember Golem screaming "You are young!" Please explain.**

Oh, I think he does. Probably the translators were a bit drunken and changed the story of the movie a little bit. So now I know why in German all the American movies are so shitty!

**Dost thou blame foreigners for stealing thy jobs?**

I am a foreigner. Actually, I am polish and I love it to steal jobs from this snobby fuckers in this strange nazi-country.

**The CD cover looks shows that the band is gruselmusik, but the sound of the band is not what the cover promises. The vocals are brutal, but the music is a bit more melodic than listeners may expect. Some of the riffs make me think that the band has a blues background, or at least a heavy metal background, that is brought into the death metal realm. Wouldst thou care to talk about that? I think we need to talk about this.**

We have a lot of influences. I feel inspired by a lot of jazz stuff. I study the jazz guitar at a conservatory and know quite a lot of the musical background in theory and stuff like that. So maybe that's the reason why our metal does not sound like many cliché metalmaniacs would expect. But any way, in my opnion you should

not have any expectations in music. You should just be supposed to listen. Thats all.

**What is the biggest object that was placed into thy mund?**

The dog's ass that slept with me in London. Life ain't a pony farm.

**There is a voice sample that sounds like it came from a porn movie. Was that woman a famous Schauspielerin?**

No, it was my grandmother while preparing some breakfast for my cousins.

**In America, if someone chokes, the remedy is called the heimlicj manuver. But "heimlich" means "secret." Was this rememdy created by the SS originally?**

I do not understand this question.

**Ah, I see. Thou art being secretive about this. Didst thou ever traumen that thou wouldst be signed to Cudgel Agency?**

Yes, I did a lot of times and one day this moth-erfucker signed us. Whatnice... thank you Jens and Felix!

**Is there anyone in Norway whom thou wouldst love to feed to a drachen?**

What do you mean by that? Do you want me to say bad things about black metal guys? Is this a trick to prove one more time that the death metal scene hates the black metal scene? Oh no.... not with me. I will not say a word. I like black metal , really!

**Is Jack Slater really the new incarnation of the band that made songs like Cyberchrist, Day of the Dog, and Wrapped in Human Tissue? I have been using my psychic powers.**

That is heimlich.



The feeling came suddenly. He knew that he must surrender at once. Such opportunities lasted only seconds. This time was different. He had no fear.

The separation felt strange, like a film of milk taken from the surface of hot chocolate. His body was the skin, and his soul was the steam that rose. Stripped of his shell, he felt intense exhilaration. And that is why he failed.

He knew that he was out of his body, yet he could not see. As he recollected what the manuals had advised, his grasp on the experience seemed to snap. He had always stopped himself before fully emerging, not ready to trust what lay in store. Now he was out. Nothing now felt like what was described in the books. Steadfast, he was ready to try the new existence. But the excitement, and the confusion over having no physical sensations, undid what had taken years to achieve.

He came back into his body with what seemed like extreme violence. So strange. He had only been an inch or so above his sleeping form, he was sure. But then, he had been sightless. Who knows how far he had been?

No, he would not open his eyes just yet. It was morning. It felt too early to be up. Not another day. Better to face it slowly, starting at noon. Another cycle of pointless existence. A full day of memories and of emptiness. That is what awaited him. Could he fall again into sleep? Even a nightmare was welcome distraction from what he would rise into. Back down, back down into his only refuge. Please never awaken again.

But he did.

Throat so dry it hurt, room cold, and blankets off his shivering pile of bones - this was the paradise greeting him. Ignoring the discomfort and growing dismayed at the ascent into full consciousness, he tried to cling to the wisps of dreams that were still in his mind. Goodbye to those he met. Goodbye forever.

But wait! He had finally broken the fear barrier, even though he wasn't out of his body for long. Even if it happened again and lasted only half as long, it would make the next step easier. When it would happen again, he wanted to explore. And then he would decide. Is it purely a mental phenomenon, or did he really exist in another reality - a reality beyond the physical?

The answer to that would determine what happens next.

Life is for children. Beyond that, it is pointless cruelty. To be born only to watch others die and then yourself die. To grow fond of things never to be had. To dangle joy on a cord held too high ever to be grasped. To end laughter with realization. Laughter and weeping both are finite. They last only for a spell. And then there is just cold, empty existence. Nothing lasts, except for nothingness.

If there is another reality, and if there is truth to the notion that somehow all of these terrible feelings have a value in the other reality, then he would live out his sentence on earth. But his patience was fading. He had broken the fear barrier. It did not just mean that he was brave enough to leave his body. It also meant that he was ready to die at any time.

Each night that he had drifted off into sleep and felt that he was dying, the fear lessened in tiny increments, and as life was exposed more and more as a great fraud, the fear of death steadily became replaced with desire - desire to die.

As he was thinking of this, he realized that his mind had been treating him to vivid colors that played on the canvas of his closed eyes. The visual richness unfolded into intricate patterns, and as he tried to focus and sink deeper into the splendor, the forms changed, never to be caught for inspection.

As this play of imagery unfolded, he was abruptly aware of himself. In the past, this sense of self would wipe the canvas clean, and all would be black. But he held the fantastic geometry.

Good. He could not feel his body. He willed new sensations to be felt.

He exerted all of his belief into feeling that he was standing, although he knew that his body was prone on the bed. Another success.

The colors made way for a grassy field. Blue skies, distant mountains, and a sense of peace. Could he launch from here? Could he already be floating above his body? Could he just shatter this dream and find himself already separated?

He turned, and there was a beautiful woman looking into his eyes. So puzzling was this feeling. He looked into her eyes, but he saw her, all of her. As lovely as her features were, he saw her being, and her appearance was only a small part of that being.

What passed between his eyes and hers have no words. He was filled. All that was was her.

And then he was blasted back into his cold room. The alarm clock broke apart his world.

Time. Oh how time had tortured him. It was never perceived as it really was. He had been in a bubble of it, and then came the day when he emerged, confused because the years had passed without him knowing. Opportunities missed, dalliances into hypothetical realities, hindsight - the instruments of Time the Torturer, gashed his heart, but the big hand and the little hand were blades that only promised death. They never gave the mortal wound.

The screaming alarm clock could not be ignored. Even a master could not tune out the noise. Only seconds remained for him to sink back to sleep - he still gripped the essence of the dream. He had returned to dreams in the past, although they changed when he had re-visited the people he could not let go. The people were never the same. But he had to return to her!

Such a small window of time to jump through. How fitting that the clock screamed like a beast guarding the gate. This had to be eliminated, not ignored. But should he move, he might stir himself too awake. A paradox. All heroes face such.

Careful not to grow angry, or to raise any emotion at all, he used minimal movement to end the sound, and then he froze in place.

Calm. Embrace the calm. Exert your will. Believe that she is there. Do not doubt. It is going to happen. Believe.

And he was with her. She changed somewhat, as he expected she would. Wings spread from her shoulders. It was probably his own mind doing it, thinking too much.

Fill me again.

His pain flooded out of him and became everything. A voice that was his, but that did not come from his throat, cried a long wail like a suspended note in a dark opera. Out of him flowed the agonies of life, and as he felt the release, he also felt her with him. His sight cut through the torrent, and he beheld her eyes. Their twin sorrows, his and hers, entwined them in a bond.

A car horn blasted its final call, and someone outside the house slammed a door.

He lost her. He lost her to the mundane.

It was not real, could not be real. Just a dream. A product of a sick mind, a mind that attributed things to existence that were not true. Years would pass, and his death would be as nothing. Perhaps a person or two might inflate the meaning of his life, or grieve, but those thoughts would also pass and never return.

He swallowed and set the empty container aside. This was the most painless way - the most fitting way. He would sleep and then die. No turning back. If only he could dream one last time.

As blackness turned to clouds, and clouds dissipated, showing the field, she was there. He could not move closer.

A glint of sun on her wings grew, and then became fire. Her eyes looked down as she burned. He exerted his will, his belief, but the flames grew and consumed her. She became a statue of ash, and then the canvas was black.



# King Diamond

**I don't know if the Abigail 25th anniversary edition is going to be different from the recent remaster. Do you know if it will have the same bonus tracks, or the same audio processing?**

That's what I heard so far. There have been ideas thrown around. What the end result is going to be, I'm not 100% sure right now. There WAS talk about getting it remastered by a top-notch guy. Abigail falls short a little bit. That was unfortunately the one that I feel was not given the right treatment when they did remaster them. That one turned so bright that it hurts my ears to listen to it. That's the one where I would say "Well, the older version sounds better." Now we get the chance to do it right.

**I was told that Abigail and Them came out when they were mastered for vinyl, and what that means is that the equalization favored the high end because bass makes wider grooves on the record, and that can limit space.**

Well, it sounds fine on the original. What about the others from the same period of time? Right there it kind of contradicts itself. That doesn't make sense.

**If anyone knows, it's you, because you have a reputation for being meticulous.**

I was listening back and forth, that and the original, when I got it. There was a lot of time pressure on that. I realize that. Things HAD to be done. There was a deadline. So there was no means, time-wise, to go back and re-do it. That's why, if they remaster, give it to a top-notch guy. If they can't get the actual master tapes, which I doubt. Well, they might have them still. But if they can't find them, they can definitely do a killer job just grabbing the old original CD and do it from that. They can get it up to a decent volume without jeopardizing the frequencies.

**I had asked you if you had ever been tempted to go back and not just to adjust the equalization, but to actually re-mix the multitrack tapes and remaster in the true sense. You told me that once you do something, you leave it, because you would never be satisfied, no matter what is changed.**

Abigail I would never touch. That album has the right feel for what the album's about, for the TIME. If I had to do that album today it would sound totally different, of course. There's a different sound that you get today. The things you CAN do today... The Puppetmaster, and even the last live album - those have got some REALLY good sounds, in my opinion. They have a nice spectrum of top to bottom, clarity, and authenticity. Those, I'm very happy with, and also the old Abigail. For that time, it was exactly what it should be. Everything else - I can go in and pick

shit apart - high hat too much to one side for my liking, or too crisp, or it interferes too much with the attack of the snare - there are so many things. There are certain blends of some of the choir parts that I would like to change to feature a different part in it that would probably give more of that atmosphere that I was after. So many things. I can go in and change ALL the albums, except Abigail, The Puppetmaster, and the very last live album. Everything else I could definitely go in and go nuts with, and I would probably finish up with something that I would probably, two years from now, NOT be satisfied with. (laughs) It's a healthy thing to not be satisfied with what you do. That makes you search continuously for making things better.

**Of all the King Diamond albums, did you spend the most time in post-production on Abigail, mixing everything and applying filters and such?**

I don't think so.

**What about the actual recording? Was that your longest stretch in a recording studio?**

No. (laughs) I can tell you, if you took a metronome and ran it with those songs, you will HEAR that it did not take that long to do. (laughs) There are passages that are speeding up, and then there are passages that suddenly drag down. You can go from a fast verse that goes faster and faster toward the end of it, then comes this heavy chorus - WHOA! - What a tempo drop! These days, we like to be in time with the songs.

**You play with a click track?**

Yes.

**And you did not back then?**

No. (laughs) You can hear that, big time. If you put it to that test, you can really hear it. Some of those things I remember from back then... Andy was usually the one who would play a cue guitar in a little booth somewhere in the studio. Mickey would have it in his headphones. Andy would probably play a little sloppy sometimes, not out of bad intent, but Mickey knew all the parts - he just needed something to show him where he was in the song. So then you don't have to be that precise because it's not the real guitar you're recording. Suddenly Mickey would stop and say, "what the hell?" And Andy would say, "You're speeding like crazy!" "I wasn't speeding! you're just playing sloppy now!" Those whose-fault-is-it kind of things... When we record today, there is nothing to

discuss because you have to be on the beat. That's the end of it. There is a way to set it up like that so that it's correct. So those kind of things made for it not taking any longer. It was a very LIVE feel doing it that way. But still, it was an instrument at a time. We never recorded where everybody stands together and plays. Then it would probably take longer than any other album because, with that style of music, someone would make a mistake through a song. It would just take too long.

**The strange this is, Abigail has been hailed by musicians. If musicians themselves are applauding that work, is there sorcery that makes them overlook what you just said? You know how anal some musicians can be when critiquing another artist.**

It's not a bad thing that it speeds up. Sometimes you like that live feel. It's the kind of feel that you have when you are in a live situation. Most songs, played live, are faster than the studio albums. That's just the extra adrenaline pumping from having an audience in your face. You totally let go. You get caught up in the part mood of the whole thing. It's not a bad thing. It just gives a different feel. The songs themselves - the writing and the performances - that's what made that album what it is. There are also other things. It was the first of the genre where there's a full-concept horror story with metal music. It had not been done before, ever, by anyone. A lot of bands have done a concept album, but never a horror story. The style was very unique. It was an early part of the career when people had not gotten used to that style. So the album had everything going for it. It's much easier to make an impact with an album like that at THAT time, than twenty years later when everyone knows your style. They expect you to stay in your style. I would never do a country album, of course. It's such a trademark style. You can always tell when it's us. Fans would not want us to go away from that. The trademark style has given us a longevity that very few bands experience. It's still going very well, as you know. Because it's such a unique style, we were never affected by any trends. We just plow right through on our own little road. But then, we were never right there on the bandwagon when something was very popular and able to sell a platinum album. That has never meant that much to me. You also know that. The pleasure itself of playing and being able to





have my hobby as a livelihood... I don't need sixteen Ferrari's in my garage. It would be nice, but I don't have those kind of values. I never had. I guess I'm a lot easier to satisfy. That's the best road for me - the longevity and still being able to have that fun. I have more fun playing those old songs live today than it was when the album came out. It's a more enjoyable situation now because the guys that are around are the best I've ever played with in my life. There's that 100% trust. They're not going to screw up. It has to be something serious for that to happen, like an amp blowing up, but we have one of the best crews in the business - I trust them so much that I don't even do soundchecks anymore. , and I have perfect sound... well, as much as is possible. There can be rooms that are weird, like having carpets on the walls. It sucks the sound in. You feel like the whole room you're playing in died. Nothing bounces off the walls. That's a weird live feel. I like to feel the reverb of the room and hear a little of the P.A. and the delays it throws out. I feed a lot off that stuff. When the sound is dead, it's so tough, and the crew can't fix THAT. But everything is done so pro now, and that give more energy to give a party party instead of concentrating and thinking about the next part that has problems. There's not so much to worry about, like in the early days when every man was pretty much his own roadie. That means a lot. I look forward to the high passages today. I know my voice can handle it, unless I'm sick. The very high, long notes, in "Eye of the Witch: for instance; I look forward to that because I can feel like I can show off in some ways. I really do. I feel confident I can hit those notes. Five years ago, when I got to that part, I would wish that I could hear myself properly. It's not that I can't take the note, it's just so that I can hear the note so I can. A lot of those problems I eliminated now. That's a big part of why we still want to go on the road. All other aspects, you know, I hate. It makes me want to puke to sit on a bus for eight hours, rolling thumbs. You can only do so much of one or another thing. They have only so much DVD's on a bus. And I can't sleep on a bus when it rolls. Then there's bad food, and sometimes no food at all. Lack of sleep. I usually get six hours every twenty-four hours, but it's divided into two or three little go's of an hour and a half or two hours each. Not a whole lot of time to enjoy. The only time I enjoy is that hour and forty-

mutes on the stage. That's the highlight every day.

**You amass quite a sleep debt. At the end of the tour, do you sleep for sixteen hours straight?**

When I get home, I can tell you, I don't want to talk to friends. I don't want the phone to ring. I don't have the energy to speak to a grocery clerk. I need groceries, the house is empty, and they're always friendly. "Hey! How was the tour?" That's the last thing I want to hear. I want to see my bed. I'm tired of sleeping in a soft bed, then a hard, bed, then a soft bed, then a bed where something sticks up in my back. I can tell you, when you get into those kinds of scenarios, you're always sore.

**Getting back to the speeding up and slowing down, maybe musicians hailed it because they considered it to be dynamic.**

I think it's the songwriting and the performances. It's very melodic and still heavy.. It's raw. It's got mood. That's why it's one of the albums that I am most satisfied with. And The Puppetmaster too. The moods in that album are much stronger than on Abigail. But it's an album that came so many years later, and it will NEVER be hailed among the fans as up there with Abigail. It's a real treat for me because I know how much it takes for an album to be so high in a fan's opinion. It means that that album has to be a lot better. That's the pure fact of it. It's hard to compete with something that was so unique at that time. It was a shock for a lot of people to hear that style for the first time. A lot of fans have said that to me. It's hard to compete with yourself in that respect. The things with Abigail that were the hardest to do were not the recording stuff. You have to remember that, at that time, we were all in the same country, or pretty much. We lived so close that rehearsals were possible. We rehearsed more, together, you can say. There are better musicians now that don't need that rehearsal time, but back then, the songs were rehearsed by the whole band before we ever went in and recorded them. With Mercy, we had even played some of the songs live before recording them. Sometimes for a year we played some of the songs that were later recorded. That's not the case later on in the career. We're spread out all over the world, you know. So that didn't take as long as one might think. And the mixing process didn't take as long as you would imagine simply because we didn't have the means for it to take long. There was no automation. We didn't have the chance of working for two hours getting specific reverb to open up in the right way in those five words at the end of verse 2, or whatever, and program it in so that it does it itself so we don't have to worry about it. We spent time on it, came up with ideas, and now it does it by itself. Back then, we had to do it all manually. We were all in on the mix. Everybody's fingers were on some kind of buttons on the mixing board. That's why we delegated in a smart way... and said, "No Mickey,

you're not going to control the snare drum, and Andy, you're not going to do your own solo." He'd argue, "Well I know how loud.." No, no, no. Let Mickey do your solo, and you can do Mickey's snare, and so on. There were little marks. We had done test after test run. How loud should that solo be? Ok, here's the mark. Don't go over that mark. And you can be sure that Mickey wouldn't go over the mark, and visa versa with Andy going over Mickey's snare. You could trust better, otherwise you would have to do it again and again and again if people weren't kept in control.

**You should never let people edit their own work.**

No, not in that scenario. it was 100% analog. You couldn't start in the middle. You would have to do the whole thing again. So in that respect, it was a little faster, mixing it. First of all, we didn't have the capability to go so much in depth with every single little thing. There were not enough hands to do it. You had to do what you needed to do, on the fly. Let the thing roll. So there were limits there. Today there are practically no limits. You could sit and spend three hours on the reverb for five words, and we did, on Puppermaster.

**Getting back to the timing thing, there have been Mercyful Fate songs, like when you sing "It is so much colder in here." That was done purely by feel, not by metronome. Would you make a song like that on a future album?**

It's a different matter for me, as a vocalist. I don't sing to a metronome. I sing by total feel, no matter. I don't think that I have ever needed a metronome in a break. If you listen to "No More Me" it's full of that type of stuff. Those total emotional, feeling-out breaks. It's nothing but. Of course that song was recorded with a metronome, but for the vocalist, it's a totally different matter because you are free. You can go over beats and this and that, and then pick it up, being on a beat later. The more precise they (the musicians) are, the more free I feel. If they started suddenly speeding up at the end of a verse, and I had to do something, it might not leave me enough space to do an emotional thing. That emotional thing, to fit, would have to be rushed, and that wouldn't sound right. But when I have that solid tempo going, then I don't even have to think about it. It's almost how I feel pitch, for instance. It's totally automatic, I found out. When Mercy was playing shows with Metallica in Europe in '99, there was a show in Milan where the Metallica guys invited Hank and I to go up and do the whole medley from the Garage Inc. album, all twelve minutes, or whatever, as one of the encores. At first, I was like, "Doesn't Metallica play detuned a little bit? How the hell am I going to sing that?" I had sung some of that stuff earlier that day, but in our key, and now I had to drop it half a note, or whatever it is. That scared me to death. How is that going to work out? But once we started, I didn't even feel that I was singing it differently.. It actually became a little easier, singing like a semitone lower. It's a matter of feeling the key





inside. The same thing with the beats, when they're going. I never ever count anything. when there's a solo going, I don't stand there and count. "Ok, that was three rounds, four rounds. Ok, now I have to start singing again here." Never. It's all feel. But, the guys always play the same solos, and if they were improvising half the time, good luck to me, because I would have nothing to go by. I know those solos by heart. That was one thing funny about listening to the live album. I could picture exactly where I was on stage the whole time, and then I realized certain things as we were mixing it. If Andy is playing a solo, I will usually be closer to him so I hear his solo clearest. That's what I go by, since I don't count. But by the end, when the verse starts, I am on the opposite side where I could hear Mike's rhythm guitar more, or visa versa. Andy is my favorite guitar player of all time, so I am not saying anything bad about him, but he has this tendency, live, when he finishes a fast lick or whatever - he will hold a long feedback note. Listen and you will hear that. In those places, I had to get away from him. I can't stand over there by the feedback note because I have nothing to go by. That dawned on me while we were mixing. If they, for some reason, screw up in the middle of the solo. or the amp goes out just for five seconds, I'm screwed completely. I will not know when to come in. I will not know where the other guys are. was it five or six rounds that they played? I hadn't been paying attention to how many rounds. Suddenly it changes key and goes into the verse, and I can't pick it up there.

**You just aim the mike at the crowd and the crowd starts singing.**

(laughs) They ALWAYS know. What do you call those... in theatres, you have this little old man sitting in a box, with a book, speaking to the actors. Whatever he is called, the audience, the first row there, they are the best of that. I've had to use it. I admit that. Those situations... what the hell are you going to do? Suddenly you're two rounds in. The lyrics don't just sit like that., like "Ok, I'll pick up from the second line." No. I pick it up by cue words. I know the first few words of each verse. The rest is automatic. I don't even think about what I'm singing. When the cue words are NOT there, I can't just pick it up. It's impossible. Then I look down at the audience, at those desperate eyes... it's rare, but it does happen, and God, do I feel miserable afterwards! I swear, if I didn't have that white on I would be glowing red like the reindeer's nose. That is embarrassing. the same thing if someone is out of tune. You will hear that on bootlegs. There could be one guitar not matching. That's very difficult for a singer. If a guy's out of tune somewhere and I start hearing him, I follow him with that automatic pitch. I sound off, but I'm dead-on with the guy I can hear. You're lucky in the studio. You have all the time in the world. With mercy, when we played Satan's Fall live, everybody's like, "King! You've GOT to talk longer before Satan's Fall! We all need time to tune perfectly." By the end of that song, everyone's a little off, each other. They have no time to tune for twelve minutes. That's

a problem when you play live, in a hot sweaty humid room. The guitar will slowly drift out of tune. It's got to be dead-on in the beginning and you will not be that far in the end. At the end of it there's a lot of single-note playing and harmonies. I have to sign to them. Oh man! That's the real world of a musician. There are lot of things that no one knows about and can't see unless you tell them. This is how hard it is.

**I recently unearthed a tape that I had a long time ago. It's an interview that Ole did with you that was done before "Fatal Portrait" was released. You were actually playing guitar in that interview, giving fans a chance to hear riffs that were on the forthcoming album. It was pretty strange hearing you play guitar. Is there a secret part on any album in which you actually play guitar?**

Well... (in a nonchalant tone) there's a few places.

**Ha! I knew it! It was strange to hear you play guitar. But it was also strange, sort of comical, to hear you and Ole talk to each other in such a respectful manner, as if you were perfect strangers.**

(laughs) the good old days. People didn't know us yet.

**Wow. I've just unearthed some trivia! King has actually played guitar on the albums!**

Yeah, here and there, bits and pieces. Most has been in scenarios where I had a very crooked finger position that was impossible for the other person to do. I use some very odd chords sometimes. Sometimes it's a feel thing. Each player has different techniques. I have a very unique way that dampen the strings when I want these (vocalizes what the guitar sounds like). it has sometimes been very hard to get out. I want them sounding a certain way, fat but still very crisp. It's not all that easy. I have my style. I play both up and down strokes. A lot of guitarists play only down strokes. It's different techniques. There are some things that are awkward for Andy to play, with the up/down strokes, but that's what it demands or you're simply not going to get the right mood out of the riff. There were some places here and there where I'd do that little bridge, or this or that. One thing that was cool about The Puppetmaster is that Andy has never gotten that close to my expression of my songs, the way I play them on the demos. I have all the demos here where I play all the guitars. There's a drum machine, and I simulate the bass by playing the guitar through an octave. Some of the key-boards turn out to be the real ones. There, you can REALLY hear my style of playing. It's demos, so it's not that perfect, of course, but the overall feel of everything is exactly there the way I want others to play it. Sometimes I play little pieces (on the album) where there's certain kinds of chords, or certain kinds of structures that just doesn't fit the other player's technique



at all. Maybe one day I should release the demos where I play everything. (laughs)

**I'm very upset with the security you have when you record. Nothing leaks out. It's very frustrating for a King Diamond fan.**

Well maybe one day I will release them. You do hear me play guitar on one those albums with bonus stuff. For "Them," I think. I play one of the guitars on the rehearsals because Pete Black wasn't there at the time. That rehearsal tape, that's Andy and me playing guitars.

**Abigail, to my ears, has the most amount of choir, of all your albums.**

I'm not sure you're right. Not with the backings, and how many there are, and how layered.

**It sounds like that.**

It's probably the album with the most REVERB on it ever. It does make everything sound more like we recorded in a church almost.

**A Satanic church.**

Of course! Are you kidding? (he pauses, and then laughs) Do you know what I am saying? Some of the stuff on "Conspiracy" - there's so much (choir) on there, and later on too. There's lots of that stuff. You can go all the way up the albums. There's tons of layered vocals. But everything is dryer. Even if the guitars are reverbed more than usual, they will create an atmosphere for the vocals, of course. The more swimmy the guitars are, the more swimmy the vocals will sound, even if they don't have reverb. How you put the whole band in a certain room for the whole duration is something you determine from the early phase. What kind of room do we want to be in? Then you add more reverb to a certain snare because it has to have a special effect. I've gone away from using reverb on my vocals. It's only used for specific effects. I use delay instead. There's a delay at all times on my vocals, but you don't hear it in the music. This is an odd thing, actually, No matter what tempo the song is in, we set the delay at 666 milliseconds. You're probably thinking I'm lying, but I'm not. That amount of delay time fits ANY of our songs. I don't like to have that swimming around if there's a quiet passage, for instance, where I'm talking, because then it sounds stupid. When I'm playing live, I don't like a delay hanging on my voice when I'm between songs. "Thank you very much.. thank you very much (he



mocks a repeating echo getting fainter with each cycle). That sounds so stupid in between songs. The same thing for taking parts in music. You kill that delay. But for the singing parts, that's what's on my vocals all the time. It's a cool feel for how we produce the albums today. They are a LOT dryer than back then. When you're a guitarist, and you try to make out what we're playing on Abigail, on certain passages you will NEVER know what chords we're using. you simply can't hear it clear enough duplicate perfectly.

#### **When did you start producing your own albums?**

Well, it started with "Don't Break the Oath" when we decided we had had enough of feeling like going to a dentist when recording an album. That's what it felt like. That's the strongest memory I had on "Melissa." I felt like being at the dentist's office, being called in. "Mr. Peterson?" Then you walked into the control room and were played a song. "What's this? Where's THIS, and where is THAT? Why are the guitars so low? Where is that harmony? This is heavy metal, not the pop you normally do!" Great producer at that time, but he was a pop producer, actually. That's what he had done most - Danish pop music. Very good productions. Very skillful guy. We didn't have any other names of producers. It was probably because of the studio he had. We got a little bit of that taste on the mini LP. I had all of the backing parts ready for that. Those songs were supposed to have the same style of backings as on the "Melissa" album, until I was told "You have two tracks." You know the story with Hank. He was taking to long. It cost a lot. "I'm sorry, man. This one has got to be IT. Whatever we do now goes on tape and it goes on the album. I don't care anymore." Talk about pressure. (laughs) And that's what happened. So that was the first time we felt these other people in control. And it continued on "tile "Don't Break the Oath." I had enough. "I'm going to stay here whether you like it or not! When I say turn that keyboard up, I want to hear what it's like when you move that thing. I want to SEE you move it, not send us out and bring us back in and try to fool us without having moved anything and see if we hear it, because I DO hear it!" So during "Don't Break the Oath" that's finally when the band ended up in the control room. So we, of course, got a little bit more experience there. Then when Roberto came in on "Fatal Portrait" and so

on, we knew a bit more and were involved the whole way. He had a lot of ideas. he was an also guy. he was also a great link between our ideas and how to bring it to tape. That continued for many albums. It was awesome working with him. He and I would sit and play keyboards together. Some of the things on "Conspiracy" and also "On the Eye" was played four-hand, actually. it was him and I. Otherwise we didn't have enough tracks. (pauses) I forget. Where was I?

#### **About producing your own albums.**

(we both laugh) I can't remember if "Them" was... no, I don't think "Them" was automated either. There was a part that Andy had forgotten to record. It was a make-or-break riff for "The Accusation Chair" I think. He was already back in Sweden, and I had to go back and get my guitar and record the part. We were losing time, and we were up against other people who stood outside waiting with all their gear, and we were still mixing the last part. Before that, we must have been mixing for twenty hours straight. I was so dead, sitting on a chair, listening next to Roberto, and suddenly blacked out and fell forward into the mixing desk and onto the floor. Roberto is like "Go take an hour on the couch! This is no help." Then we finished later. Some tough times.

#### **Did anything strange ever happen in the studio the way strange things have happened in your apartment in Denmark?**

I remember that i almost burned the studio down when we did "Them." I used to have candles to see my lyrics. Just candles. Nothing else. I found ways to put them where my lyrics stand was, and it was one of those times when I was so tired that i took a break. There must have been some wind going in there, blowing the candles over towards the lyrics. They were burned! They were gone. I came in there. "It smells smokey in here." There was a big black spot burned into the floor. I fortunately had copies. (pause) But I don't think there was a demon in there blowing at it, or something like that. The first thing we were in the studio that I KNOW things went haywire was with "Conspiracy." There was this female second engineer that we barely used. She was the one who was freaked out completely. She was screaming, crying, all kinds of shit, because of what was going on there. That is not a rarity. that is more the norm. SOMETHING will happen.

Other people get freaked. I think it was on "House of God" when Kol Marshall was working a little over-time. We were mixing, trying to get done, and we both saw a little man in the doorway. But the weird thing was that i had seen that little man at two in the afternoon, and of course, the whole studio is dark. But I had seen him there. "Am I THAT fuckin' tired? This is too weird." About five hours later, we're sitting there. Koll was at the mixing desk. it was across the room, to his left, where that doorway was. I would be sitting, usually facing

the console, but from his left side. Suddenly, man, he just got pale, and he totally froze. He was looking over in that direction, and without me even turning my head, I said, "You saw him! I know you saw him!" He's was like, "This is not REAL! You CAN'T know that!" I said, "The little man over in the doorway? I know you saw him." He was totally freaking. He usually closed up the studio by himself, but he was begging me to stay for the rest of the night. (laughs. "You don't have to leave right now, do you?" That's why there is a mention in the credits for that. (Ed. - "I swear I saw the Glitcher! King saw him too")

#### **I had asked you prior to the Mercyful Fate reunion if you would ever re-do a song. You answered that you are always moving forward, working on new material. When you re-did "Return of the Vampire" I was surprised.**

That was a unique experience.

#### **Did it ever cross your mind to do a sort of re-visit album and do the songs from the miniLP, and songs like "Shadow Nights" and "A Dangerous Nightmare"?**

Those were all chopped up into other songs, the last two. But the others - I almost said it before, when we talked about the miniLP and how that was recorded, the other vocals were prepared but never done, and I wonder how those songs would have sounded... maybe I will never know. It all comes down to time, and money too. Is it going to be interesting enough to go in and do those songs? What would it look like to other people if Mercy does another album in a year or two and we put that in there - would the fans think that we are out of ideas? I always worry, maybe too much, about those things. I worry about what people think. In that respect, I don't want to appear pathetic.

#### **Well maybe if I keep asking you to do it every time that I interview you.**

(laughs) That's the reason why "Abigail II" was finally done. Inside, I felt there was so much more I could write about this story. Gramma is one of my all-time favorite characters. I would love to be given permission to do another album with her in it. it would be so cool. I know what the cover would look like. It's a very passionate inside of me. But if we did that, how would it look? Honestly. Conspiracy, Part III, with Gramma? no matter what the story is about, it would still look like Part II to other people. It's like, "He has to go all the way back there to get inspiration!" I don't dare do that. It would have to be fan request, like it was with Abigail II. So many people kept asking me to do another thing that reminds of that, and has that complexity.

#### **How many signatures do you require?**

What? (laughs). Two! I really want to do it that bad! (laughs) But seriously, it is like that for me. I don't want anyone to think that I ran out of ideas. But if that were not the case, I would love to go back and give those songs the full treatment.





**Maybe you won't re-do "Burning the Cross" but is it possible for you to write down the lyrics for me to print? Would that be a pain in the ass for you?**

Yeah. To find them?

**You wouldn't remember them from hearing the song?**

I doubt it. I don't know how clear it is there on the actual album. (pauses) Maybe after the tour.

**Keep that on your list. It will be a treat for old-timers like me.**

I think I have it somewhere. I was thinking of it that way, that I wouldn't have to sit and listen. It was very early-days, as you know.

**I've heard earlier versions of Satan's Fall with more aggressive lyrics. You moved away from in-your-face evil in favor of the more mysterious.**

It gets old very fast. It doesn't leave too much to the imagination. Do you like splatter movies or more psychological movies? Which one puts you deeper into a certain mood? The first one is like (makes a gore, splat sound) "That looked cool!" The other one, you feel uncomfortable for a long time. It's much bigger impact. To misuse the word "Satan" does not make you heavier. I think it's so anti-tough to misuse it. I'll still use it any day. It's a very good word. It doesn't matter which camp you're in. That word has a uniform meaning to most people. It gives them immediate association, which to me is not the real meaning at all. Even I see some pictures in my head, even though I know it has nothing to do with that. Do you know what I mean by that? It's like a label. Like picking up a bottle of Johnny Walker. It gives you something that you don't have to think too long about. Drink it, and you will like the taste or hate the taste. It depends on the kind of person you are.

**One of the things that I heard that I thought was rather shocking, having had grown accustomed to the later style of lyrics, is the an earlier version of "Satan's Fall" in which you sing, "Satan is better than God."**

I will stand up for any lyrics, ever, because there are meanings behind those things. That thing there is very tongue-in-cheek, of course. I should have chosen better words to make it more lyrical. Well, Satan is, in many situations, a better choice than God. There would be less killing. You know that's true. The Crusades, whatever. Even if you believed in the worst scenario of Satanism, in what I call the completely distorted fake rituals, if that was all true, it would have hurt so much less than the Crusades. When you just said that line, I immediately got the feel from back then, what I felt inside. But the words, I think, "How fuckin' primitive!" It's like "Walking down the stairs to hell" or something like that. How corny.

**You seemed more confrontational back then,**



You know also why. There was nothing like that back then.

**Attacked from all sides.**

Venom didn't really do that. We were simultaneous, but they had a whole different way of talking about these things. With them, I think, it's like watching the old Hammer horror movies. It looks cool, sounds cool, but maybe it doesn't mean as much as was said. I think Cronos has said that himself sometimes, that you need to take things with a grain of salt and lighten up sometimes. I try to do that too. That's why sometimes you see the band in Christmas outfits and stuff like that. You have to be able to laugh at yourself. You know there's a lot of humor on the albums too. It might be a little twisted, but it's there. back then, I can tell you, English was not that easy for me. I had not traveled much at that time. When we the first U.S. tour for "Don't Break the Oath, there were lots of times when I did interviews, and I remember clearly how it was not natural for me to just say things. Like, now, I dream in English. But that's because I'm in the environment. I only talk Danish when I talk business to Ole, or my mom, or my brother. Everything is English around me.

**You are immersed.**

Absolutely. But back then, if anyone asked me a question, inside my brain there was this translation going. I translated in my head to Danish. I must have seemed so slow back then because I'd come up with my Danish answer and then translate to English. To say anything took me time. That's why there are those famous... "sarcophagus" was "sarco-fay-gus." Then Later on it's like "I have to sing it the wrong way." I think about it every time we play that song.

**I remember you used to introduce "Into the Coven" as "Into the koh-ven."**

Yeah, well that's a thing that you can say either way.

**If you want to hear something funny, I had never used the word "coven" unless I was mentioning your song, and whenever I said it, I said it your way, and people were yelling at me to say it right. you messed me up!**

But you know what? People came up to me and said the same thing. No, no, no. you can't be right. That must be wrong because it doesn't sound as tough. There's a big difference there.

**Exactly. Getting back to "Burning the Cross," but not in an annoying way, for the DVD material that might be provided as a bonus, you said you had video footage of Ben Petterson playing. That's a treat for all of us who don't know what he looks like. Did he write "Burning the Cross?"**

Yeah, with me. (pause) There should be a good possibility of that early show from '82 when Michael Denner is not in the band.

**Is this bonus video footage would go to Roadrunner and not to Metal Blade? I know you have stuff coming out on Metal Blade.**

Yeah, but there's a difference between these things. The stuff that Roadrunner is getting is stuff that some collectors had seen - maybe not a lot of the King Diamond stuff that I am intending to give them - the Mercy, a lot of collectors have seen, but not in this quality. It's been through digital processing with a company from Sweden. It's actually a three-camera shot of us playing a little club in Holland called "The Dynamo" at that time, anyway. For us to give it out is where I am not living up to my (sarcastic tone) perfectionist image. There are some bombers in there that you would not believe. I have one and the band has one, and they're big. It's not like I have to tell you where they are. Then of course everyone just plays as if everything is normal. For King Diamond, it's a show from Gothenburg, Sweden, on the Abigail tour. But I think is two camera angles. That one I haven't seen yet. Our own stuff for Metal Blade has never before been seen. we have the only master tapes. There is some killer shit. I freaked when I saw it. There is fifty minutes from a show in Amsterdam at a place called Paradiso (ed. spelling?) which used to be a church. I think that's from '84, if I'm not wrong, before we did "Don't Break the Oath." But we did play "Come to the Sabbath." There are more. There is this big festival in Denmark where we went on stage at 4:40 in the morning. But people stayed. You can see in the distance when the sun starts coming up. We have quite a bit. King Diamond stuff too. There was a park in Copenhagen, a gig that we did in the middle of recording "The Eye." We tore our gear down and then played this one show and then put it back up and continued recording. Unusual.

**That would put to rest the rumor that Snowy programmed a drum machine instead of playing electronic drums.**

There you go. electronic drum pads are definitely not the same as playing a drum kit, you know - an experiment that wasn't bad but it was not what it could have been.

**I've seen clips, after the reunion, at the Dynamo festival.**

Yeah, that would have been the big open air one. MTV was there.

**So MTV has the rights to that, not you.**

Yeah.





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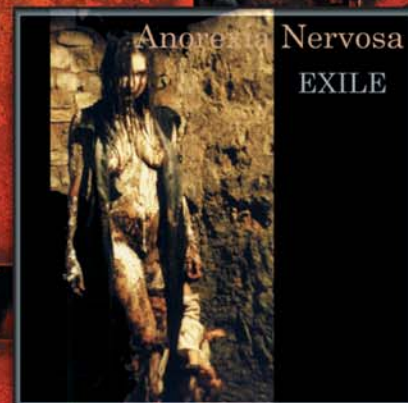
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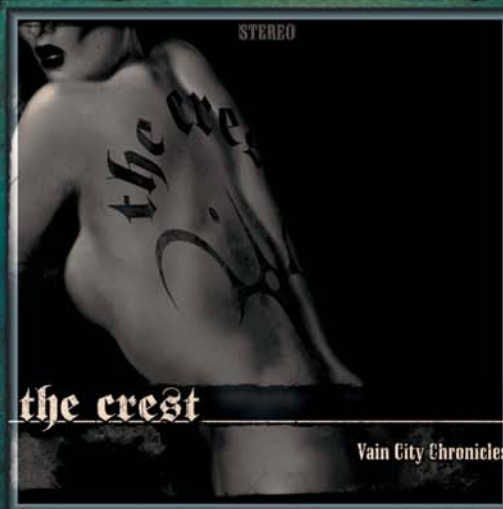
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